Saturday Review

JULY 16, 1955 / 20¢

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SCHOLARSHIP
's Annual University
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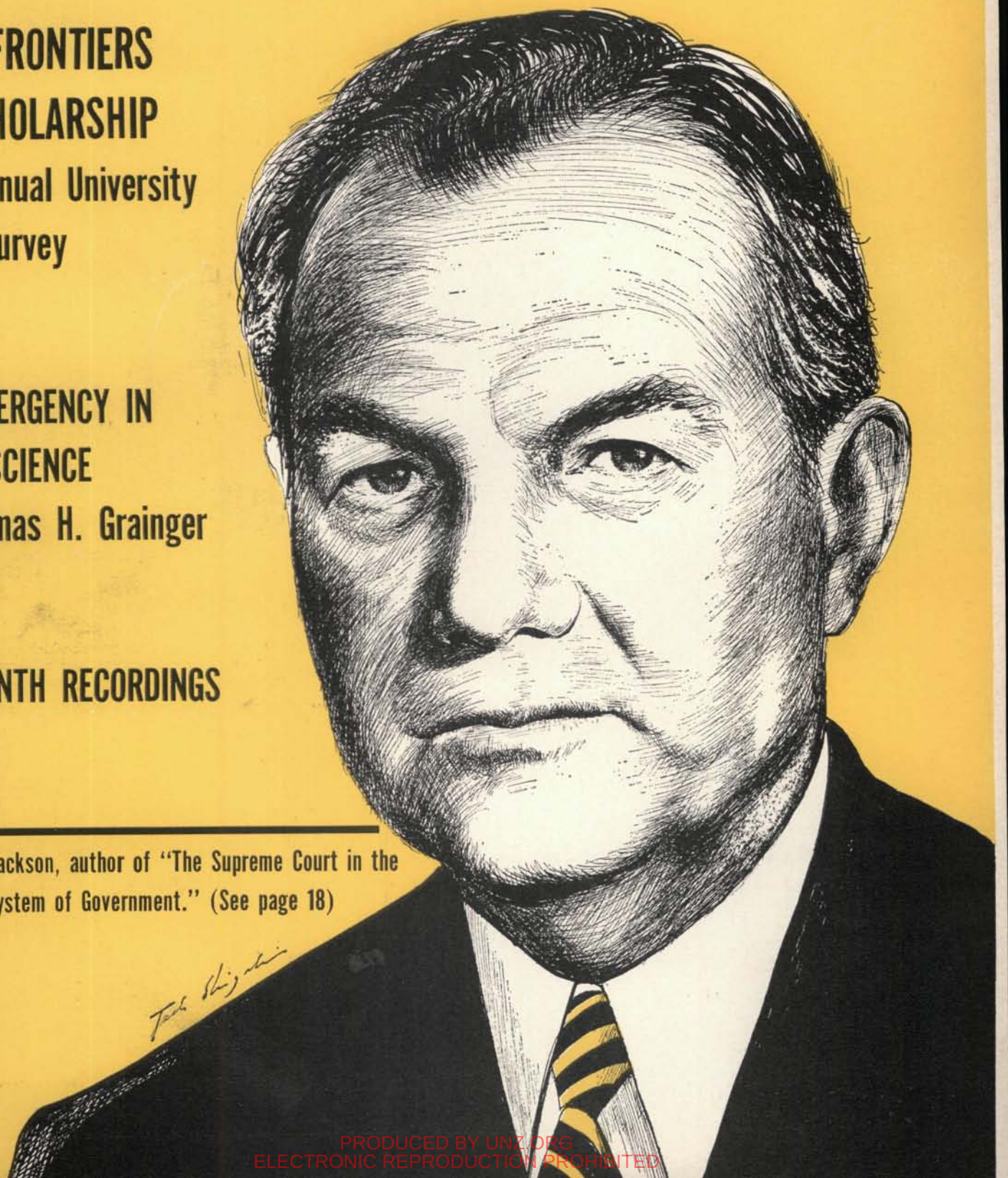
E EMERGENCY IN
SIC SCIENCE
Thomas H. Grainger

D-MONTH RECORDINGS



rt H. Jackson, author of "The Supreme Court in the
ican System of Government." (See page 18)

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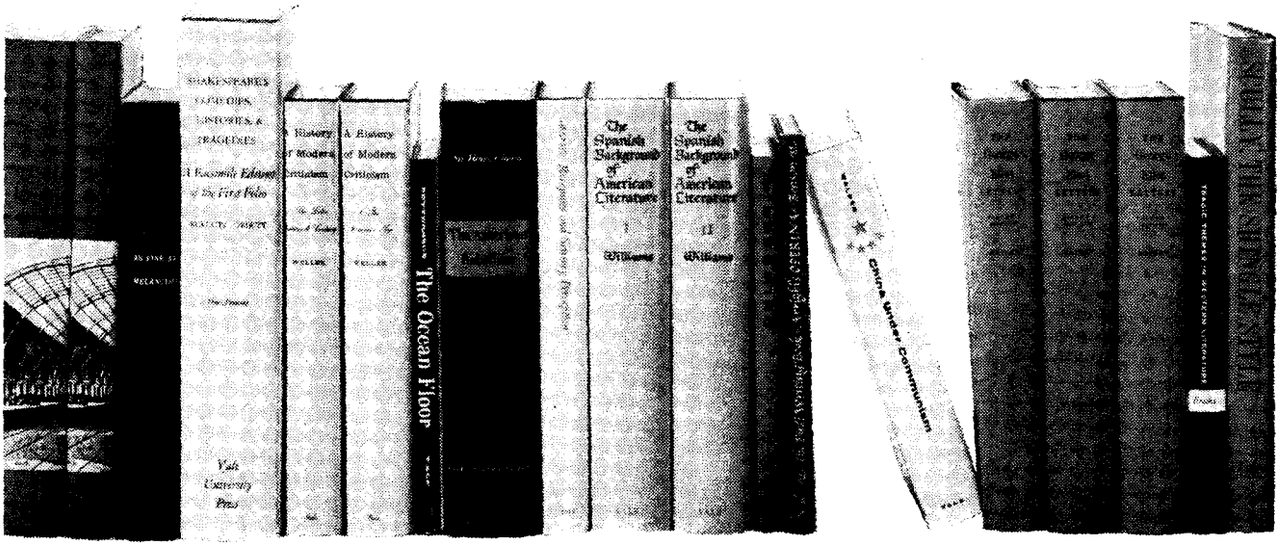
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The Spanish Background of American Literature
The Spanish Background of American Literature
CHINA UNDER COMMUNISM

"He that publishes a book runs a very great hazard, since nothing can be more impossible than to compose one that may secure the approbation of every reader."

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The Saturday Review

JULY 16, 1955

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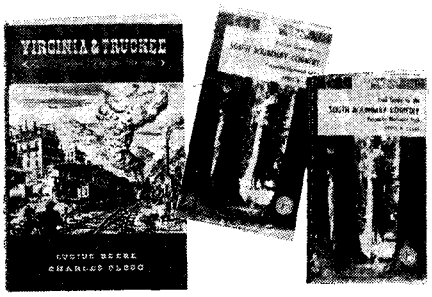

VIRGINIA & TRUCKEE, by Lucius Beebe and Charles Clegg (Publisher and Editor, respectively, of "The Territorial Enterprise"). A story of Virginia City and Comstock times in a paper-bound "Tourist Edition" at the new low price of **$2.00.**

TRAIL GUIDE and **POCKET GUIDE to the SOUTH BOUNDARY COUNTRY, Yosemite National Park,** by Lewis W. Clark. Complete information in color includes maps, camp sites, trails, natural features. **TRAIL GUIDE $1.85. POCKET GUIDE $1.00.**

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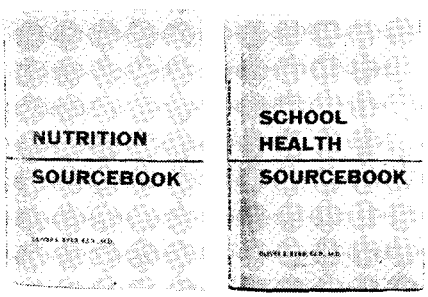

NUTRITION SOURCEBOOK and **SCHOOL HEALTH SOURCEBOOK,** by Oliver E. Byrd, Ed.D., M.D. These books are the first in a new series of basic sourcebooks on healthful living by Dr. Byrd, author of **Health Yearbook,** now in its 13th year. Each book includes summaries of 400 significant published articles appearing from 1945 to 1955. Each book about 380 pages, including bibliography. **$7.50** each.

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AT YOUR BOOKSTORE

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TRADE Winds

EDITOR'S NOTE: *For this University Press Survey, as for the past several years,* TRADE WINDS *is conducted by Fon W. Boardman, Jr., advertising and publicity manager of the Oxford University Press.*

KING FAISAL II of Iraq wants to own a Bowie knife and he has asked the University of New Mexico Press to help him get it. From the royal palace in Bagdad the King's aide, Brigadier Abdul Wahab Shakir, wrote the Press that Faisal was much taken with their book "Bowie Knife," by Raymond Thorp, and would like the Press to recommend other books on Western gunmen and the history of the West. All publishers of Davy Crockettiana—and who isn't?—please note.

THOMAS JEFFERSON'S first appointee to the Supreme Court was William Johnson of South Carolina. Johnson, whose biography is published by the University of South Carolina Press, was the victim of a bit of character assassination in 1822 and met it with this statement: "Persecution against an individual cannot triumph long: every one will feel that it may become his own turn next; and though misrepresentation may prevail awhile, the weapon finally recoils upon the hand that would have inflicted the wound."

CRITICS WHO are happy only if they can find far-fetched symbolism in a devious way should be warned not to make too much out of these rather surprising lines in Rolfe Humphries's translation of Ovid's "Metamorphoses" (Indiana University Press):

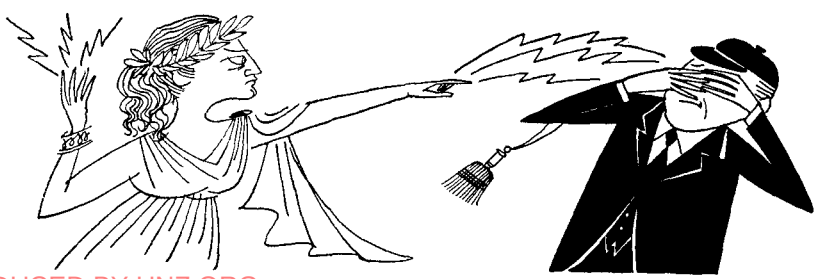
And Juno
Was a bad loser, and she said that umpires
Were always blind, and made him so forever.

Mr. Humphries's father once played baseball for the New York Giants.

WHAT PASSAGE in the King James Version of the Bible did our founding fathers most often quote as proof that God did not favor kings? (See the end of this paragraph.) This is one of the selections in an unusual book "Our Long Heritage," edited by Wilson O. Clough (Minnesota). The point of the book is this: much has been made of the impact of the frontier upon what became the American way of life. Mr. Clough, by reprinting "pages from the books our founding fathers read," simply seeks to show that equally important was the classical tradition reemergent in the Renaissance, then blended with the British tradition of common law, and all these elements used in practical politics in the climate of eighteenth century liberalism. (The answer: Samuel 8:4-22).

"PROBABLY THE OLDEST specimen of disease to be found in any pathological museum," says Kenneth Walker in "The Story of Medicine," coming from Oxford in August, "is a relic of an illness which occurred many millions of years ago. It is a small part of the tail of a dinosaur which was discovered by Professor Roy Moodie in Wyoming, and the disease by which it is affected is a bony tumor. We can reconstruct from this fragment of bone the sad story of a dinosaur that developed a pain and an increasing stiffness in its tail, a poor creature that experienced greater and greater difficulty in getting about and in finding its food, so that it grew thinner and thinner and eventually died."

WHEN YOU WERE A BOY, how many verses of "Abdul a Bulbul Ameer" could you recite? The ballad of the celebrated duel between Abdul and Ivan Petrovsky Skivar was first published about ninety years ago. It has suffered so much change through being passed along orally that Phelps Soule, retired director of the University of Pennsylvania Press and now proprietor of the Underfoot Press, proposes to attempt a variorum edition



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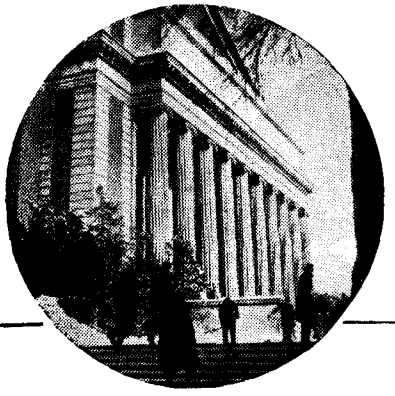
Trees and Shrubs of the Upper Midwest

By Carl Otto Rosendahl. A revision of a work out of print since 1948. Classifies and describes more than 400 species and varieties. 15 halftones, 137 groups of line drawings. *$6.00*



FOR THE FALL

The Second Man and Other Poems

By Louis O. Coxe. A volume of poems by the co-author of *Billy Budd: A Play* *$2.75 (August)*

Further Speculations by T. E. Hulme

Edited by Sam Hynes. Sixteen of Hulme's essays, his controversy with Bertrand Russell on pacifism and war, his "Diary from the Trenches," and some 200 lines of poetry.
$4.50 (October)

Copy of a Letter of the King of Portugal
SENT TO THE KING OF CASTILE CONCERNING THE VOYAGE AND SUCCESS OF INDIA

Translated by Sergio J. Pacifici. Limited edition. The first English translation of a historical document published in Italy in 1505. *$5.00 (October)*

Political Prairie Fire
THE NONPARTISAN LEAGUE, 1915-1922

By Robert L. Morlan. The first detailed, unbiased history of the last of the great agrarian protest movements. *$5.75 (July)*

Land of Their Choice
THE IMMIGRANTS WRITE HOME

By Theodore C. Blegen. A collection of "America letters" written back home by Norwegian immigrants in Texas, California, Oregon, the Midwest, and states east—describing the new country, their problems and pleasures. *$5.75 (November)*

Whoop-Up Country
THE CANADIAN-AMERICAN WEST, 1865-1885

By Paul F. Sharp. The exciting story of the country along the Whoop-Up Trail, a high road of adventure and commerce in the days before the railways crossed the western plains.
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By Harold S. Quigley and John E. Turner. A survey of recent developments in postwar Japan during and since the Occupation, including analyses of changes in the government structure, political party alignments, and trends toward democratic processes. *$5.00 (December)*

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IN worldwide interest and participation, the Marshall Plan operation surpassed any other constructive enterprise of the postwar period. Yet there are many views as to its significance. Some look upon it as a vast giveaway program; others see in it the finest international achievement of our time.

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HARLAN CLEVELAND, Executive Editor of *The Reporter*, says of this book: "Undoubtedly the most comprehensive and best balanced description of what ECA was trying to do that I have ever seen."

This picture from the book shows grain grown on reclaimed swampland in Austria.

440 pages, 22 illus., 12 charts $5.00

Published under the auspices of the Governmental Affairs Institute

CORNELL UNIVERSITY PRESS, *Ithaca, N.Y.*

with the assistance of Charles Shaw librarian of Swarthmore College Write out the ballad as you remembe it, noting where and when you firs learned it, and send it to Mr. Soul at 410 Park Avenue, Swarthmore, Pa If the Underfoot Press uses your ver sion you'll get a free copy of th limited, not-for-sale edition. An don't worry about Ivan—he was White Russian.

UNIVERSITY OF NORTH CAROLINA PRES is having most peculiar trouble. I had quite a time getting anyone t accept royalties on a book. The bool is "Hiroshima Diary," to be publishe August 6, the tenth anniversary of th dropping of the first atomic bomb The author is Dr. Michihiko Hachiya an eyewitness of the bombing wh was and still is director of the Hiro shima Communications Hospital. Dr Hachiya thought Dr. Warner Wells the translator, should have the mone because of the work he did to get i published. Dr. Wells refused to tak any money. North Carolina finall persuaded Dr. Hachiya to accep royalties, all of which he will turn over to Hiroshima charities.

THE UNIVERSITY PRESSES seem to b having less trouble with titles thi season than usual, but Syracuse which publishes "Personal Characte and Cultural Milieu," did receive a order for "Personal Character an Cultural Mildew." And Stanford, witl "Reasonable Goals in Industrial Rela tions," has had a customer fo "Reasonable Goats in Industrial Re lations." They both figure.

NAPOLEON'S IDEAS AND OPINIONS o everything will be presented in hi own words next October when Colum bia University Press publishes "Th Mind of Napoleon," edited by J Christopher Herold. Example (on th human heart): "The fact is that me almost never act in natural conformit to their characters but from a mo mentary secret passion that has take refuge in the farthest recesses of th heart. Josephine lied almost continu ally, but cleverly. I may say she wa the woman I have loved the most."

A QUICK LOOK at a few more promise highlights from the university presse this fall:

From Chicago: "Billy Sunday Wa His Real Name," by William C McLoughlin, Jr., detailing the inne workings of mass revivalism.

From Cornell: "Garden Spice an Wild Pot-Herbs." Not only a cook book, but remedies for poor digestio heat prostration, colds, and other ill (it says).

From Harvard: "Emily Dickinson,

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r Thomas H. Johnson, which is said "dispose of a variety of half-formed surmises and lay at rest a ımber of uneasy ghosts."

From Princeton: the fifth edition of lbert Einstein's "The Meaning of elativity." It will contain the revised ersion of Einstein's "Generalized heory of Gravitation," which he rned over to Princeton, in his tiny erman handwriting, just before he ed.

From New York University (blow-g its horn on both sides of the reet): "Sergei Rachmaninoff" and 'azz and Western Culture."

From Yale: "Use and Abuse of istory," by Pieter Geyl, which we nture to predict, sight unseen, will ntain no kind words for Toynbee.

UNIVERSITY OF HAWAII Press author, ing research on a Caribbean island, und postal authorities there insisting at Hawaii is still really a sovereign tion, the Sandwich Islands. He ally solved the problem by simply ldressing his letters home to Hono-lu, USA.

L MILLER OF SYRACUSE tells of the ok salesman driving along a road o stopped to pick up a blonde. 'm a book salesman," he said. "What you do?" "Nothing," she replied, just escaped from the state mental spital."

"There's one question I've always nted to ask such a person as you," e salesman said. "Do such patients er have children?" "Of course," urmured the blonde, moving closer him. "If they didn't, where would e get book salesmen?"

ILESS YOU'VE BEATEN US to it by read-g "North American Moose" (Uni-rsity of Toronto Press), we'll bet u can't tell us the location of the gest herd on the North American ntinent. Give up? It's in the province Ontario and it numbers 42,000 ose—approximately, that is, as no e seems to claim to have counted em all.

W, ON TO SEATTLE, WASHINGTON, ere the Association of American iversity Presses will hold its annual eeting July 18 to 20. The sessions will ke place in the Olympic Hotel and e host press, of course, is the Uni-rsity of Washington Press, whose nial, witty director is Bill Read.

And we can never think of Seattle thout thinking of the Rev. Stephen Bayne, Jr., formerly of Columbia iversity, whose present position rries with it what we consider the ost impressive sounding title in the ole USA—Bishop of Olympia.

—Fon W. Boardman, Jr.

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Only $10.00

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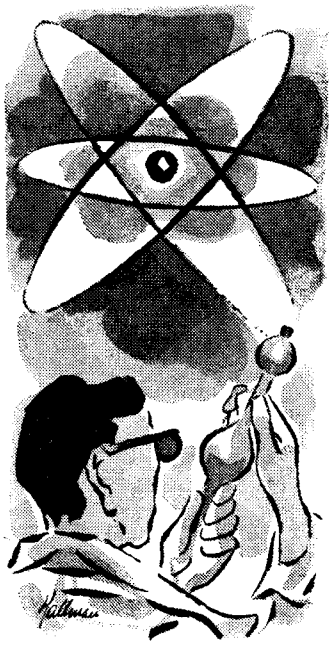
The Saturday Review

JULY 16, 1955



THE EMERGENCY IN BASIC SCIENCE

A great mathematician or theoretical physicist needs only the same tools a poet uses: pencil, paper, and mind. The nature of the whole universe is unmasked by a blackboard with the right man standing in front of it, chalk in hand. Then come the chemists, the strength-of-materials men, the nuclear engineers—with all their ponderous laboratory apparatus—who poke into the details of that universe, and what use they can be to man. The United States is as rich in big labs as she is in other gadgets; but in producing the poet-of-the-blackboard we don't do so well. Here the American need for more basic science is discussed by Thomas H. Grainger, professor of biology in Lehigh University.

By THOMAS H. GRAINGER

BASIC research in science is concerned with understanding the laws of nature. It is not directed to practical objectives. Basic research, sometimes called fundamental research or pure research, is our most critical need in science in America today. Our very survival and our progress as a nation in this "age of science" will depend on it.

Theoretical and basic research are usually followed by experimental verification. Applied research then uses these basic discoveries to find or accomplish a useful practical purpose. This in turn is followed by technical or engineering development and application. The basic research of the European physicists such as Faraday, Maxwell, Hertz, Thomson, and others in the nineteenth century—done out of no interest in practical results—discovered fundamental concepts concerning electricity without which the applied research of technicians and engineers could not have made electric lights, telephones, radios, television, and the other conveniences of modern living.

In 1896 Becquerel discovered radioactivity and did much to reveal the laws of atomic structure. In 1905 Einstein hypothesized that mass and energy are equivalent as part of a theoretical reconstruction of man's ideas on the whole universe. In 1932 the existence of neutrons was demonstrated by Chadwick. In 1934 Curie and Joliot reported the production of artificial radioactivity. In 1939 neutron bombardment of uranium produced an isotope of barium discovered by Hahn and Strassman. Shortly afterwards this reaction was postulated as due to the fission of uranium by Frisch and Meitner, and then Fermi suggested that in the fission neutrons might be released. All these ideas and discoveries were in the realm of basic research and led to the idea of the chain reaction and the practical "gadgets"—the atom bomb, the H-bomb, and the *Nautilus*-type reactor.

In other words, the basic research on atomic energy came from Australia, Denmark, England, France, Germany, Italy, and Poland over a period of decades. It is food for thought that no new basic discovery emerged during the war itself. The important basic concepts in science are discovered *between* periods of stress—never during wartime by the nations involved in man-made calamities. Wars, however, do stimulate activities in the applied sciences and in technology.

Penicillin shows another way in which basic research works. The English scientist Alexander Fleming noted a green mold which had contaminated his culture plate and created a wide bacteria-free zone around it. He reasoned that the mold produced a substance that interfered with the bacteria. Further work substantiated his reasoning. His work was published in 1929. Professor Florey, the Australian-born Oxford University physiologist, and others at Oxford began in 1936 to isolate the active ingredient of the mold. (This study, by the way, was aided by grants from the Rockefeller

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Foundation.) By 1940 the active ingredient had been isolated in almost pure form. Then American practical commercial and medical research took over to produce and test the product.

Our progress in America in agriculture, industry, medicine, and military science is based on practical research and applications. These we have done well. We lead the world in making "gadgets." We can make them more efficiently, in greater numbers and diversity, than any other nation—at least at present. This is obvious in the industries producing automobiles, radios, television, chemicals—to mention but a few. But we have for the most part received our basic ideas from abroad—mainly from European scientists. Since science is international in scope, the research findings published in scientific journals are usually available to all countries. However, at the present time, due to the effects of the Cold War and World War II's hangover, this European source has all but gone dry. Nor are we able to import, as we have in the past, expert theorists like Enrico Fermi in physics or Stephan Timoshenko in vibrations or Kármán in aerodynamics. Yet there is an even greater need in the United States for basic research than in the past. We are competing with Russia, a land traditionally rich in abstract scholarship.

The lag in basic research in America cannot be blamed on a lack of sufficient population, or lack of wealth —or on the "weather." The most important reason for our ineptitude in this phase of science has been a deep, traditional attitude toward fundamental scientists and scholars. They lack prestige! Basic sciences are in many instances referred to by American students as "long-hair" sciences, and are held in some sort of disrepute because they promise no practical objective. Note the contrasting attitudes toward the "professor" in this country and in Europe. The older civilizations have always encouraged exceptional and brilliant scholars to pursue theoretical studies in the so-called cloistered atmospheres of universities. In Europe before the war most basic research was supported in universities by the respective governments. In this country some basic research was done in the universities, but supported by the universities themselves or by gifts from individuals, foundations, and industry. This support—which was inadequate in the past—is even more so at the present time. The endowments for colleges, universities, and medical schools are down about 40 per cent from prewar times. Private foundations are also "drying up." The Rockefeller Foundation, which supported some scientists in the past with outstanding results, has now mainly diverted its curtailed funds for emergency services abroad. In the meantime the costs of all research have risen sharply. Most of our colleges and universities are so pinched for funds that the services of its science staffs are being sold for applied research.

THE teaching profession is, as everyone knows, one of the poorest paid professions. This, with a lack of prestige, is the principal reason for the want of science-teachers in high schools. Low pay continues into the colleges and universities, although this fact is not as well publicized. Many institutions compensate for the low pay by taking on research contracts with government agencies and industry which—with the rarest exceptions—are concerned only with practical research problems, sometimes of a most pathetic type. For example, eight or ten bright young theoretical chemists may be assigned by their department to spend their non-teaching time, two or three days a week, on the problems of a new shoe-polish! The reason is that the chemistry departments of many smaller colleges are supported by specific grants from the shoe-polish manufacturers, and others like them. It is remarkable when anything is accomplished in many of these short-range practical research problems. In all probability, most of these short contracts (one to two years) are worthless.

Research is slow. *Slow!* This is seldom appreciated by businessmen and administrators. For instance, with some of the finest research facilities and personnel it took DuPont about thirteen years, at a cost of more than $20,000,000, to produce nylon; it took Monsanto about eleven years to produce Krilium; it took about thirty years to produce the diesel engine; it took over thirty years to produce the first modern gas turbine. And in these few examples the theoretical basic research had long preceded the discoveries.

Ideally, the university career should be made as attractive as possible. The scholar, teacher, and scientist should have maximum flexibility. Grants-in-aid should be given to qualified men and not to a "predetermined project. Furthermore, there should be numerous strong centers for scholarship and research. Teaching, in itself

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Your Literary I. Q.

Conducted by John T. Winterich

COME AND TRIP IT

Fannie Gross, of Asheville, North Carolina, asks you to identify ten famous characters who danced across the pages of literature. Allowing five points for each character named and another five for either the work or the author, a score of fifty is adagio, sixty is a cakewalk, and seventy or better is really cutting a rug. Answers on page 47.

1. Although her career seemed doomed when her contract with the Teatro del Príncipe in Madrid was canceled because of her inadequacy, this half-gypsy became a wealthy ballerina of European fame.
2. On the day of a command performance in Copenhagen this renowned dancer was badly injured but was able to appear that night due, so her sister-in-law believed, to lighting a candle to the saint of lost causes.
3. This bewitched California girl unwillingly performed a weird nude dance on the beach at Carmel with the promise of evoking old Indian gods.
4. While dancing before a famous French cathedral with her tambourine and performing goat, this beautiful gypsy was accused of sorcery.
5. After eight years of ballet lessons from an exasperated Russian, this incorrigible New Yorker still had her own ideas about the art and would go into a routine with little or no encouragement.
6. She danced and danced, come rain or shine, by night and day, over dale and hill, because her slippers would not let her stop.
7. Following a violent, intricate dancing ritual in honor of the god of the sea for which she was trained, this Cretan girl was led into a dark house, never to return to the doctor who waited for her.
8. This ninety-six-pound Russian ballerina, an international celebrity for twenty years, proved something of a flop to a Berlin audience.
9. Having been trained in Spain by a crippled ex-dancer who had purchased her freedom from a circus, this German girl made her dancing debut in Paris at the age of eighteen.
10. Daughter of the benevolent manager of the Portsmouth Theater, this small English ballerina was designated on play-bills as The Infant Phenomenon.

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UNIVERSITY PRESS SURVEY

REPORTS FROM THE CAMPUSES

RUSSIA, by ERNEST J. SIMMONS

WRITING ABOUT MUSIC, by ARTHUR BERGER

LATIN AMERICA, by A. CURTIS WILGUS

THE AMERICAN WEST, by WALTER S. CAMPBELL

TWO years ago SR *advanced the proposition that many of the ideas, much of the information, and a large part of the attitudes of the intelligent American man in the street a generation hence are being developed on the campuses of colleges and universities today. At that time (April 4, 1953) we published reports—suggestive rather than comprehensive —on investigations that have been conducted during the past decade in seven fields—American history, European history, international law and politics, literature and criticism, philosophy, economics, and anthropology. Last year (May 1, 1954) we provided similar reports on six more fields—the Far East, art history, political science, the classics, sociology, and the history of ideas. This week we complete the survey with the reports listed at the left.*

Scholarship and the problems of disseminating it through the intellectual community and the lay public will be one of the principal subjects of discussion at the annual convention of the Association of American University Presses next week at Seattle, Wash. Some notion of the variety and quality of the scholarship which American university presses regularly circulate is given in the reviews and features that fill the bulk of this issue.

The U. S. Discovers the USSR

By ERNEST J. SIMMONS, *chairman of the department of Slavic languages at Columbia University, author of books on Russian authors.*

UNLIKE so many of the well-known fields of academic teaching and research in the United States, Russian studies have only just begun to acquire a history. Certainly, before World War II interest in Russia was almost non-existent in our universities and colleges. Only three major universities could boast of departments of Slavic languages and literatures; in a few more universities and colleges the Russian language was taught as a kind of "fringe" subject, and there was also a meager sprinkling of courses in Russian history. The tremendous events of 1917 had made little impression in educational circles, nor did our recognition of the Soviet Union seventeen years later inspire much serious study of that country. In short, isolationism had had its effect on our scholars as well as on the national administration. Little or no serious thinking or research was being done on a country which in a few short years would take its place as one of the two greatest nations in the world and our most formidable opponent in the international scene. Apart from the press, our knowledge about the USSR came mostly from the books of a few American idealists on the subject and from a spate of publications of correspondents and week-end visitors to Russia.

The war jolted educational circles out of their complacency about the Soviet Union. The urgent need to know everything possible about our enigmatic ally became a national necessity. There then began what might be described as the first intensive training period for the future development of Russian studies. For before constructive research could be done in a major way, many young men and women had to learn the Russian language quickly and well; programs of study had to be organized and teachers trained in the various disciplines in Soviet subject-matter; badly needed textbooks in the field had to be prepared; and Soviet publications had to be obtained for our research libraries.

On the whole, these problems have been successfully solved and in record time. In the Army Specialized Training Program during the war hundreds of young men were taught Russian in various universities and colleges, and the Army and Navy set up special schools of their own for this purpose. New intensive methods of language instruction were employed and proved highly effective. Many products of this training were to become future graduate students in Russian studies, and the experience gained in this language training during the war encouraged a number of institutions of higher learning to continue such courses in their regular curricula and to supplement them with other offerings in the Russian field.

TO THE major foundations, however, belongs much of the credit for the essential pump-priming in this first period of the development of Russian studies, a significant national educational service and one quite unrecognized and completely misinterpreted by at least one Congressional investigating committee. Successive grants from the Rockefeller Foundation supported the intensive Russian language program; enabled the American Council of Learned Societies to embark on its Russian Reprint Series (the reproduction in quantity of a number of vital Russian encyclopedias, dictionaries, and scholarly works difficult to obtain in this country), and the Russian Translation Project Series (the translation and publication of a score of extremely important scholarly works, including Vyshinsky's

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"The Law of the Soviet State," "Lyshchenko's "History of the National Economy of Russia to the 1917 Revolution," Gudzy's "History of Early Russian Literature," Zenkovski's "Russian Thinkers and Europe," etc., etc.); established the first Russian area program of studies at Cornell University in 1943-1944; made possible the publication of the *Current Digest of the Soviet Press* and enabled the Department of Slavic Languages at Columbia University to prepare a series of texts to aid teachers and students in the Slavic field.

PERHAPS of more ultimate significance than these direct practical aids have been the large grants made by the Rockefeller Foundation and the Carnegie Corporation to a number of universities and colleges to enable them to organize undergraduate and graduate Russian or Slavic area programs and to promote and publish research in these fields. This far-seeing assistance has resulted in important programs of study in such institutions on the West coast as Stanford, the University of California, and the University of Washington, and in the establishment in 1946 of the Russian Institute at Columbia under a grant from the Rockefeller Foundation, and the Harvard Russian Research Center, founded in 1948, under a grant of the Carnegie Corporation. In addition, the Research Program of the USSR, a part of the East European Fund, was established in 1951 by the Ford Foundation, which has also set up a very generous national fellowship plan for graduate students in the Russian and East European fields.

The results of this first intensive period in the development of Russian studies can now be appraised. A large number of young men and women have been trained for government service where they may well influence our future policy toward the Soviet Union.

Many others have been appointed to teaching posts in our colleges and universities and will help to inform new generations of students on the history, government, economy, culture, and international relations of the USSR. Finally, this first period has also resulted in a very substantial volume of published research which will contribute much toward educating an intelligent public on the Soviet Union.

Over the last ten years a major portion of this rapidly increasing volume of research on a wide variety of problems connected with the Soviet Union has been published by the university presses, and to this must be

(*Continued on page* 60)

"Can't you be Pablo Casals without that pipe?"

Don't Call It Musicology!

By ARTHUR BERGER, *composer and critic, member of the faculty of Brandeis University.*

SPEAKING before the English Graduate Union of Columbia University in 1942, Lionel Trilling observed, "In recent years the study of literature in our universities has again and again been called into question, chiefly on the ground that what is being taught is not so much literature itself as the history of literature." The conflict between "scholarship" and what may be described as "criticism" in its broadest sense had not disturbed the tranquility of university music departments noticeably as yet, perhaps because musical research and speculation have always lagged behind, having had a late start. Rigorous historical investigation of early music was, for the most part, the only acceptable sphere for advanced study and passed under the disturbing heading "musicology." Yet for some time there had been a feeling of discontent over the concentration on names, dates, influences, social determinants, and stylistic labels. Under prevailing conditions it was not inconceivable for someone with no reading knowledge of music to set himself up as a musicologist.

The imbalance was not tolerated for long and progress since has been in a gratifying direction, on the one har of broadening the base of the histo ical approach to embrace esthe apprehension of the music itself ar on the other, of acknowledging, thou to this day pretty tentatively, co temporary music as a valid intellectu objective for study. Increased intere in old music for its own sake as w as its historical significance render pre-Bach compositions no longer t privilege of specialists on the gradua level alone. Undergraduate cours took this music into account as bei no less important than factual da about it and no less interesting th Bach and Beethoven.

A vital factor in this developme was the appearance in 1946 Harvard's "Historical Anthology Music," edited by Davison and App consisting of compositions from prir itive times to 1600. It replaced t unwieldy (for the average studer German anthology of Schering, th out of print. Subsequently, from mu and book publishers came other a thologies, notably that of Parrish a Ohl, and Harvard continued anthology in a second volume up the preclassical era. Increased inte est in the music itself also broug in its wake more concern in t country for authentic manner of pe formance—a concern formerly European scholars. Thus, Ameri

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came up with the latest word on Domenico Scarlatti in Ralph Kirkpatrick's impressive book of 1953, supplemented by music and record companies with his own critical edition and his performances of some of this composer's sonatas.

Today's average university student, receiving a far broader orientation than his predecessors, will not be satisfied with concerts that veer to the limited number of standard eighteenth- and nineteenth-century pieces and will make demands on LP companies for unusual repertory. At the same time a path has been opened to students of esthetics, analysis, and criticism to determine the essential quality of early music apart from its cultural and historical associations. For all this we are much indebted to the historians, the so-called "musicologists."

But their handsome peace offering has not altogether removed the feeling of dissatisfaction. The very mention of "musicology" is enough to make some university music teachers bristle. Let us examine the unfortunate expression to understand the difficulty. The originators of the concept, a Viennese group centering around Guido Adler in the 1880s, had several subdivisions for our one term. *Musikwissenschaft* was mainly historical, but allowed for a second category, the "systematic," which included *Musikologie* or "comparative" *Musikwissenschaft* (ethnological study of primitive and folk music) as well as "speculative theory and esthetics." There was also *Musikforschung*, research into unknown or obscure matters.

ALL THIS was the answer to the memoirs and fantastic accounts that comprised the literature on music, and to the interpretation of the past (in which interest was just awakening) in terms of the present. Willi Apel in his useful "Harvard Dictionary of Music" of 1946 wrote that it is no longer necessary to make a special case for accurate and documented writing on music, for if irresponsibility had been rampant up to Adler's time, today even the average biography of a composer is careful and methodical. The author of such a biography, he says, should not be called a "musicologist." Mr. Apel is justified, for in common parlance the label is freely used for everyone writing on music, including the journalist and the club lecturer on appreciation. But he goes on to defend the designation for those engaged in *Musikforschung*.

Any rubric that must be defined whenever used, that is so ambiguous and obsolete, had best be eliminated

(*Continued on page 60*)

Our Still Unknown Good Neighbors

By A. CURTIS WILGUS, *director of the School of Inter-American Studies at the University of Florida, author of "The Caribbean at Mid-Century."*

IN MANY parts of the United States following the First World War colleges and universities began to look south of the border. There they discovered several fascinating fields for study, understanding, and appreciation. The Good Neighbor Policy of the Franklin D. Roosevelt era, which was kindled by Sumner Welles in the State Department, then sparked by the Office of the Coordinator of Inter-American Affairs under Nelson Rockefeller, and then fed by the patriotic ardor of the Second World War, enabled us to rediscover our twenty Latin American neighbors after a long period of intellectual neglect. We came to realize that while we needed to know much more about our enemies we knew all too little about our friends.

In time eleven universities set up Latin American study programs, every one of which has a university press that in recent years has published important items dealing with Latin America.

The works they publish often furnish a key to our thinking about Latin America. These come both in pamphlet and in book form, and they deal with Latin America from the points of view of many academic disciplines. A number of the studies are concerned with individual countries or with individual men and women. Much fascinated attention is directed toward the history and political life in these countries, as well as to the way people live.

Historians, political scientists, and sociologists have provided a plethora of scholarly prose relating to many of these countries. Most of the works are written for students and teachers, although some are directed toward government officials or businessmen. A few, possibly all too few, are written for that ubiquitous "man in the street" who, because of his unfortunate location, has a rather restricted view of Latin American affairs.

BUT BY examining titles of works printed by university presses about Latin America during the past few years one finds wide subject gaps in this intellectual mosaic. Because of budgetary factors it is the nature of university presses to assume the guise of vanity presses and to serve best those individuals who have funds to finance their scholarly offsprings. Too often authors' financial status becomes a factor which to a large extent determines the trend of emphasis on the type of material published about Latin America by university presses. Many of these publications, moreover, are determined by the nature of their geographical location.

Thus, the University of California may emphasize Spanish colonial backgrounds, the University of New Mexico and the University of Arizona the anthropological and archeological backgrounds. Tulane University may emphasize early Middle American cultures, the University of Texas the Mexican theme, and the University of Florida the Caribbean area. Perhaps a more concentrated rather than so scattered an interest by certain university presses in Latin American affairs would lead to more logical and more numerous publications by United States scholars who, in peddling their manuscripts, would not therefore waste their time and tempers in shopping around among university presses to find an editor or a board of advisers which would be *simpático*.

Perhaps one solution of the problem of subsidized publication by university presses would be to secure necessary funds from foundations. In the Latin American field at least the Ford Foundation, the largest of all, has at present no interest. Yet there are innumerable foundations with funds

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The West Rewrites Its History

By WALTER S. CAMPBELL *of the University of Oklahoma, who, under the name of "Stanley Vestal," has written many books about the Far West.*

SO LONG as the interpreters of the American West were transients from the East—from Bret Harte and Owen Wister to Edna Ferber—it was to be expected that the native Westerner regarded their books either as flattering attentions or, indignantly, as misrepresentations. But now that the West is amply supplied with authors of its own, born and bred there, the influence of the books is much more penetrating and effective, since the author speaks the reader's language and takes the same things for granted. Many of these books come from the Western colleges and universities, written by scholars who have studied the West on its own ground, and these tend to differ considerably from older theories about the American West.

Not too long ago the thesis of Frederick Jackson Turner's paper entitled "The Significance of the Frontier in American History"—a paper which was read before the American Historical Association in 1893—was widely accepted by American historians everywhere. In fact, it altered the course of historical scholarship, and for a long time his followers worked within the limits of his own conception, treating the frontier as if it were something exclusively American and as if the United States were the only nation which had entered and conquered a new country to gain access to free land. His thesis—that it was our frontier which determined our character and destiny as a nation—continued to grow in influence and is still felt in literature, science, philosophy, and in the very roots of American motivation. In his recent book entitled "The Great Frontier" Walter Prescott Webb still maintains that it was free land which made the frontier and inspired the frontiersman's point of view and character. But against this viewpoint it is now being argued by some Western scholars that the lands were not free, that they belonged to the red man, and that, from this point of view, the character of Americans was shaped very definitely by a conflict and conquest which lasted 400 years. Four centuries is a long time to fight, and so it is hardly surprising that Western scholars are now finding that our struggle with the Indians created a very different psychology in Americans than would have been ours had we come unopposed to occupy this continent. We are discovering some facts about ourselves which other nations have apparently accepted without question. For example, the British, in a confidential brochure issued to RAF flyers training in the U. S. during World War II, advised these men how to get along with Americans by explaining that we think and act like redskins. Before undertaking anything, this pamphlet said, we hold a powwow and decide on an objective. We then relentlessly pursue that objective and insist on bringing home the bacon—and a souvenir. We enjoy prestige. We love to be liked. We are impatient over delays and wish quick answers and results.

No Western scholar who knows Indian psychology and has studied the development of American character can doubt the accuracy of this interpretation, and this new attitude toward the Indians has been helped along greatly by the University of Oklahoma Press, which has published "The Civilization of American Indian Series," a series which now runs to some forty volumes. Understanding and admiration for the Indian also appear in the works of such writers as Alice Marriott, Wilbur Sturtevant Nye, Dr. Edgar E. Dale, Grant Foreman, Morris L. Wardell, George Bird Grinnell, Mari Sandoz, Angie Debo, Charles M. Russell, Stanley Vestal, and George Epes Brown—all of whom have had considerable influence.

Western Reappraisals

SOUTHWESTERN BIBLIOGRAPHY: Walter S. Campbell's **"The Book Lover's Southwest: A Guide to Good Reading"** (University of Oklahoma Press, $4.50) is a bibliography which, while it does not pretend to be definitive, is certainly complete enough for all practical purposes. There are sections on history, people, description and interpretation, folklore, children's books, humor, poetry, and fiction. Mr. Campbell introduces each section as well as supplying cogent comment on most of th books listed. There is an index c authors and bibliography of other bib liographies. Much more than a cata logue, this is an invaluable companio for the reader interested in the South west, its past and present—or, for th matter of that, in the West and th westward movement in America.

THE CATTLE INDUSTRY: Reissued after be ing, regrettably, out of print for twen ty-five years, Ernest Staples Osgood' **"The Day of the Cattleman"** (Univer sity of Minnesota Press, $4.50) is on of the most thorough and informativ accounts of the cattle industry of th Northern plains. The early years c open range, the growth of the giar cattle companies, the struggles to con trol Government land, the disastrou winter-kill of 1886-1887, the Johnso County War between the powerful cat tle association and the small land holders in 1892, the rise of sheepherd ing and of agriculture at the end c the century, all are factually recounte by Mr. Osgood. Carefully documentec unromantically told, this is the sag of a way of life that is gone almos without trace, but which played major part in the history of the Wes

SOUTH DAKOTA PIONEER: The story c Bruce Siberts, who as a young ma went to South Dakota in 1890, is tol in **"Nothing But Prairie and Sky"** (Uni versity of Oklahoma Press, $3.75). Fc fifteen years Siberts stayed in th Dakotas, first as a hired hand, then a a small cattle rancher, then as a hors rancher. The story of Siberts's Dakot years, of their heartbreak and comedy of the people he knew and the chai acters he met, of the adventures h had, is a classic account of the sma rancher and homesteader in the Wes Mr. Wyman worked from Siberts's ow notes and from conversations wit him. He had preserved the flavor c Siberts's narrative style and down-to earth point of view while bringing th chronicle into coherent and persuasiv order.

HORSES AND THEIR RIDERS: Until the com ing of the Spaniards and the Spanis cavalry the Indians of the West ha no horses. Between the sixteenth cen tury and the nineteenth century hors culture spread to almost every tribe o the continent, and some of the tribe

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ecame unexcelled horsemen. In **"The ndian and the Horse"** (University of)klahoma Press, $5), Frank Gilbert loe tells what is known and what can e deduced of the coming of the horse; .e traces the spread of the horse to he tribes; he describes the effect of the .orse upon the Indian civilization and ulture. Perhaps overheavily docu-ıented and footnoted, this is never-heless a fascinating and probably efinitive history. Here is a book not nly for the reader on the West, but lso for the reader interested in horses nd their history.

ASKET WEAVING AS AN ART: There re-ıain eight tribes or groups of Arizona ndians who still practise their ancient rts of basket weaving. Bert Robin-on, from a lifetime association with he Arizona Indians, has written a ıistory of the tribes and of this van-ishing art in **"The Basket Weavers of ırizona"** (University of New Mexico 'ress, $7.50). While the book is prob-bly of greatest interest to the arche-logist and anthropologist, the general eader, who may have thought that a ıasket was a basket, will find it of ıterest, too, for it is a fascinating limpse of one facet of Indian cul-ure. The book is well illustrated with lack-and-white and full-color pho-ıgraphs of the various baskets, bas-:et patterns, and their present-day rtisans.

USTER'S LAST STAND: The Battle of the ıittle Big Horn has been refought ountless times; and Custer, Benteen, :eno, Sitting Bull, Crazy Horse, Gall, he Army, the Indians, have had many nd vocal critics and apologists. There re large gaps in the story of what eally happened; there are major con-radictions in contemporary reports. ldgar I. Stewart does not add many .ew facts to the story in **"Custer's Luck"** University of Oklahoma Press, $5.95); ıut he does give a rounded and compre-ensive account, not only of the bat-le and the events and maneuvers ;ading up to it, but also of the times nd political climate, of the Indian ıars and the Indian tribes, and of the ouncing, self-confident, ambitious :uster.

AM HOUSTON IN HIS OWN WORDS:)onald Day and Henry Hebert Ullom ave done an outstanding job of piec-ıg together Sam Houston's "auto-ıography" from his letters, speeches, nd other papers, to which they have dded, as required, a narrative skele-on to make a volume called **"The ıutobiography of Sam Houston"** (Uni-ersity of Oklahoma Press, $5). From he book emerges one of the most olorful and brilliant figures of the last century. Best known for his part in Texas history, Houston also played an active role in national politics. He was one of the few white men of his time who liked and understood and was trusted by the Indians, and he more than once carried their case to Washington; as Senator from Texas for some twenty-five years he was one of the few Southerners to wage an active and telling fight against secession both in his constituency and in the Congress. Houston's own descriptions and words and ideas as presented here give a better and more self-revealing picture of the man than would be found in a more conventional biography. —SETH M. AGNEW.

WE HAD BEEN attending a feast given at the lodge of the Iotan chief; and were returning through the town towards the little eminence on which the white canvas of our tents was fluttering in the wind. As we passed one of the lodges we observed a group of females in front of it, busily engaged in exposing to the heat of the sun a large quantity of shelled corn. This was done by scattering it upon a buffalo-skin tent spread upon the ground for the purpose. One squaw attracted our attention, from her gigantic height; most of the Indian females being under, rather than above, the middle size. As we approached her there was a masculine coarseness in the features of her face which rendered her hideously ugly and formed a contrast highly in favor of the group around her. We afterwards learned that this strange being, though now clad in the garb of a female, and performing the most menial of their offices, was in reality a man, and had once ranked among the proudest and highest braves of the Otoe nation. His name had once stood foremost in war, and in council. He had led on many an expedition against their noble, but bitter foes, the Osages. In the midst of his bright career he stopped short; a change came over him; and he commenced his present life of degradation and drudgery.

The cause of the change was this. He had been for several weeks absent upon war expedition, against his usual enemies, the Osages. At a little before sunset on a fine afternoon a band of Indians were seen coming over the hills towards the Otoe village. It was a troop of way-worn warriors. They counted less than when they started; but their tale of scalps and their fierce brows when they spoke of the death of their comrades told that those comrades had not been unavenged. In front of them strode the stately form of the brave. He was wearied with fatigue and fasting; and without staying to receive the greetings of his fellow-townsmen he hastened to his lodge and threw himself upon one of the bearskins which form an Indian bed; and there he remained for the night. In the morning he arose from his couch; but he was an altered man. A change, fearful and thrilling, had come over him. His eye was quenched, his proud step wavered, and his haughty frame seemed almost sinking beneath the pressure of some heavy calamity.

He collected his family around him. He told them that the Great Spirit had visited him in a dream, and had told him that he had now reached the zenith of his reputation, that no voice had more weight at the council fire, that no arm was heavier in battle. The divine visitant concluded by commanding that he should thenceforth relinquish all claim to the rank of a warrior and assume the dress and avocations of a female. The group around him heard him in sorrow, for they prided themselves upon his high and warlike name and looked up to him as the defender of their hearths. But none attempted to dissuade him from his determination, for they listened to the communications of the deity with a veneration equal to his own.

After speaking with his own family he made known his intention to the nation. They heard him gravely, and sadly, but they, too, assented to the correctness of his resolution. Years had elapsed since he first commenced this life of penance. His face was seamed with wrinkles; his fram was yielding to decrepitude; and his ever-scowling eye now plainly showed that the finer feelings of his nature had been choked by the bitter passions of his heart. He had the misery of seeing others fill the places which he once filled; and of knowing that however exalted he once might have been, and however they might have respected his motives, he was now looked upon as one of the lowest of the nation.

—From "Indian Sketches" by John Treat Irving, Jr. (University of Oklahoma Press)

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Justification of a Justice

"The Supreme Court in the American System of Government," by Robert H. Jackson *(Harvard University Press. 92 pp. $2), is made up of three lectures the late Associate Justice did not live to deliver. Our reviewer, Fred Rodell, professor of law at Yale, is the author of a forthcoming volume on the Supreme Court, "Nine Men."*

By Fred Rodell

TWO GREAT faults and two great virtues hallmarked the work of the late Robert H. Jackson as Associate Justice of the Supreme Court of the United States. His was an impatient and impetuous intolerance of those who disagreed with him and his brilliant if erratic mind—a trait which kept his effective influence on his fellows well below what it might else have been. His was an almost wide-eyed unawareness of the very lack-of-objectivity in himself that used to nettle him to peevish protest whenever he perceived it in others. But his was also a refreshing contempt for all the mummery *à la mode* of conventional legalism, a near bravado at laying bare the facts behind the words. And his was an extraordinary command of language which enabled him to clothe even the scrawniest of his ideas in verbal raiment that gave them a verisimilitude of solidity.

All four of these easily intermingled qualities stud Jackson's little book "The Supreme Court in the American System of Government," made up of three lectures he was still polishing for delivery when he died last fall. He states controversial points that fit his thesis with a flat finality akin to arrogance (that the Founding Fathers "deliberately withheld from the Supreme Court . . a forthright power to veto . . legislation" is at worst inaccurate, at best debatable). His overconcern for the minority of the wealthy, of which he was a member, contrasts with his comparative lack of concern for other minorities to which he did not belong (references to taxes, inflation, Federal spending, are way out of proportion to their contextual importance). But his scorn for the orthodox language and logic of the law is italicized by such wry remarks as: "When the Court moved to Washington in 1800 it was provided with no books, which probably accounts for the high quality of early opinions." And a dozen illustrations would not do justice to the pungency of phrase, whether he is talking sense or nonsense, that graced Jackson's writing to the end.

For all its piecemeal eloquence the book in total thrust and substance will baffle any who fail to read between its lines an effort to justify Jackson's own judicial career. He keeps referring to Congress and the President—by contrast to the Court—as "the political branches" of our Government; he repeats more than once the old and obvious balderdash that the Court delicately eschews the deciding of "political questions"; yet his third chapter is entitled "The Supreme Court as a Political Institution," he concedes that "the Court must face political questions in legal form," and he says of one such type of case: "It is hard to conceive a task more fundamentally political . ." All this is both confused and confusing except when read in each instance as part of Jackson's attempt to discredit what he calls, with characteristic unsubtlety, "a cult of libertarian judicial activists"—whose leading spokesmen on the Court (though Jackson does not name or need to name them) have been for some years Justices Black and Douglas, his main ideological enemies among his colleagues.

—Burck, in Chicago Sun Times.

"The Dike Holds."

WHAT IT all stews down to is simply that Jackson wants to bless the use of the Court's political power to achieve the more money-minded ends that appealed to *him*, while damning the use of the same power to achieve the libertarian ends that appealed to others. His running argument against judicial protection of personal freedoms is as verbally smooth as it is essentially vulnerable. He insists that the Court's "grave jurisdictional, procedural, and political shortcomings . . counsel against leaving the protection of liberty wholly to the judiciary. . ." Granted. But why the black-or-white absolute of "wholly"? Why not leave liberty *partly* to judicial care? He charges that the contemned "cult" of activists "appears to believe that the Court . . . can plausibly supply some clear bulwark against all dangers and evils that today beset us internally." But might the "cult" not believe that the Court could be a bulwark not against "all" but against as many such dangers as possible? He perorates: "But I know of no modern instance in which any judiciary has saved a whole people from the great currents of intolerance, passion, usurpation, and tyranny which have threatened liberty and free institutions." But is the fact that a "whole" people can not be so saved a sufficient excuse for not fighting to save *some* of the people?

The fact is that Justice Jackson was an unperceiving and inverse victim of what he saw and heard when he prosecuted the Nazis at Nuremberg. There he learned to appreciate that no Canute-like commands by judges could have stopped the Hitler regime *in Germany*—or the Mussolini regime *in Italy*, or the Communist regime *in Russia*. Elsewhere he learned, and in his book he stresses, that civil liberties need but little judicial defense *in England*, where Parliament is quicker than the judges to protect them. What Jackson forever failed to learn, despite his service on that uniquely powerful, uniquely *American* institution the Supreme Court, was precisely the potentially great and freedom-defending role of "The Supreme Court in the [italics added] *American* System of Government."

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Bounteous New Man

—Alburtus-Yale News Bureau.

David M. Potter—"one big hunch."

'People of Plenty: Economic Abundance and the American Character," by David M. Potter *University of Chicago Press. 219 pp. $3.50), is a Yale historian's attempt to pply the methods of history, social sychology, and anthropology to find- ig an answer to the question: What is ie American? Professor C. Wright Mills of Columbia University, who re- iews it below, is the author of "The merican Elite," the latter scheduled or early publication.*

y C. Wright Mills

AS LITERATE Americans in the postwar world have come to avel more and to live in other na- ons for longer periods they have ersonally, and sometimes painfully, ome up against the fact of national ifferences. In Europe they have been ruggling to understand themselves ; Americans—and as scholars as well ; travelers they have been groping r ideas with which to formulate at understanding.

National character is one of the dest as well as one of the newest such ideas. Nowadays some stu- nts of man and society deny it any anding in "The Problems of the ocial Sciences," supposing it too ose an issue for precise shaping. ut the cultural critic and the his- rian have long kept the idea alive. avid Potter, a Yale historian, has ied to do more than that. He is vare of the truth that "though be- avioral scientists may use the cul- re to explain human behavior they ust rely upon history to explain the ulture."

His book consists of two essays. In e first of these he deals with the veral conceptions of national char- ter that have been used by histo- ans and psychologists, poets and nthropologists. He gives the reader succinct account of the conflicts nd forces—from God to climate to cial inheritance—that have been ized upon for the description and alytical explanation of national aracter.

Like so many social scientists, Pro- ssor Potter is inclined to talk about e "interrelations" of the fields of story and social psychology and anthropology—rather than to go ahead and use from each whatever is needed to solve his problem. Yet, if it is obvious, as Mr. Potter contends, that history is the shank of any adequate study of man, it is also frequently overlooked by those whose minds are under the tyranny of more precise method. Mr. Potter's mind is not. He is a sound student, if a rather academic writer.

In the second of the two essays that compose his book Mr. Potter attempts to develop the rather simple idea that much about America and the people who live here may be explained by the historical force of material abundance. He takes up, in turn, the effect of this historical force upon the mobile social structure of America, upon the ideal of equality, and upon the American version of democracy. There is a chapter on Americans' concept of America's mission in the world, one on the frontier as an historical force, and another on national advertising and its domination of the mass media of communication. Each of these little essays is well conceived and accomplished even if they are not really systematically connected with the big hunch about economic plenty as a major historical cause.

PROFESSOR POTTER does not consider the precise mechanisms by which an historical social structure, such as the American, actually develops a specific kind of human character. At least two such mechanisms seem to be at work in the formation of something that can be called national character:

First, as a social structure a nation consists of the roles men enact in the several major institutional areas that compose it—in the political economy and the military order, in families and churches and educational plants. Different types of men are selected for these roles and, in turn, their continuous enactment of these roles shapes their social characters. To the extent that there is cultural unity of institutions there will, in due course, tend to be some unity of character.

A second approach is through certain types of Representative Men who are displayed in public communications before the national public as the very models of aspiration. There is The Japanese Samura or The British Gentleman or The German Junker. People tend to identify themselves with these splendidly typical figures, to try to be like them, to form their own self-images in the terms provided by such public images. To the extent that such models are nationally diffused something that might be called national character tends to prevail. The "formlessness" of "The American" and of America as a civilization is due in large part to the fact that no truly Representative Men of this sort prevail.

The weakness of most attempts to delineate a national character is that they pick out a single cause and they assume that there is a character type. Crèvecoeur asking "What then is the American, this new man?" ought to be answered: There is no one man, The American. This is not to say that we must descend into a sort of romantic pluralism, in which we can only grasp each individual as an utterly unique being. That too is literary nonsense.

At any given time it is possible—and indeed necessary to understanding—to construct types of men and women who *are* typical of the social structure of the United States or of its several major institutions. The first step in an adequate study of "national character" is the discernment of these types and their careful description. This Professor Potter does not do. That is why his discussion is often so general as to reveal more his understanding of the literature than the characters of Americans. And that is why the best chapters in his book—and they are very good indeed—are the essays on various cultural characteristics rather than his delineation of the national character of a people of plenty.

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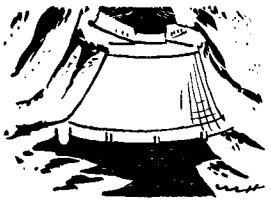
The Mid-South's Helping Hand



"The TVA: An Approach to the Development of a Region," by Gordon R. Clapp *(University of Chicago Press. 206 pp. $3.50), is a discussion of the regional aspects of an important Governmental experiment by a man who served it importantly for twenty-one years. Our reviewer, C. Herman Pritchett, is the author of "The Tennessee Valley Authority: A Study in Public Administration."*

By C. Herman Pritchett

ONE of the nation's most exciting Governmental experiments is seen through the eyes of an able participant and ardent exponent in Gordon Clapp's "The TVA: An Approach to the Development of a Region." When Mr. Clapp delivered his Walgreen lectures on the TVA in March 1954 he was still chairman of the board of that organization. President Eisenhower's failure to reappoint him two months later turned the printed version of the lectures into a fitting memorial to Clapp's twenty-one years of service to the TVA. Starting as an assistant director of personnel in 1933, he rose through the ranks to become David E. Lilienthal's successor and to carry on the latter's philosophy of the TVA.

Lilienthal himself has supplied an excellent account of the work of the TVA in his "TVA: Democracy on the March," a revised edition of which was issued in 1953. Wisely Mr. Clapp does not attempt to duplicate that treatment. In a first chapter he sketches in the necessary background on TVA history, statute, and purposes. But then he goes on to select a few major aspects of the TVA story which are characteristic of its approach to the problem of regional development.

First, as befits a former TVA personnel director and general manager, he talks about the role of "men and management." Personnel administration and organization charts can be dull fare for the general reader, but Clapp shows how they made possible the remarkable construction record at Douglas Dam, built in twelve months and sixteen days to supply wartime power, or the Shawnee steam plant, constructed by TVA faster and cheaper than private enterprise was able to put up the similar Joppa plant on the other side of the river. Such results were made possible, Clapp stresses, by the unified responsibility given the TVA by Congress, and by its enlightened policies of union-management cooperation and employe selection on the basis of merit and efficiency.

Again, Clapp wants to make clear the spirit with which the regional development program was conceived and carried through. In human terms the TVA has meant urban and rural electrification, new industries, better farming. But for Clapp the important thing is that the role of the TVA in achieving these goals has been facilitation, not dictation, and cooperation with, not elimination of, state and local government.

THOUGH these lectures were delivered after the "creeping socialism" charge there is no hint of a defensive tone in Clapp's two chapters on TVA and national power policy. He make in fact, a spirited and documente attack on the private power industr as consistently too little and too la in estimating national power nee and in providing power facilitie Government power projects, he cor tends, are an essential corrective an a spur to their private competitor and the country is big enough f both.

Clapp has a fierce pride in the o ganization he headed and in the im portance of its accomplishments to th public. He refers to the TVA in h preface as a great "adventure in fait and works." On his departure fro the TVA on its twenty-first birthda he issued a statement to the staff h was leaving: "In the months and yea ahead don't let little minds or th greedy intimidate or enchant you divert you from your service to th public interest." In the light of rece events the warning seems not witho point.

DUTCH HOUSEWIFE: Again and again in some American country town or small city I have met a puffed-up wife of some leading grocer, proud of her position . . . and resolutely insistent upon taking precedence of the other "leading ladies" of the neighborhood; well, really, Queen Wilhelmina reminded me of this type. Every other king or queen of a little country whom we encountered had good manners and refinement, and was wholly free from pretentiousness. I would not have minded poor little Queen Wilhelmina's lacking refinement and being both common and commonplace if only she had not been pretentious. . . . Evidently she ruled her fat, heavy, dull husband with a rod of iron. He was leading a dreadful life. He told me with great pride how he had shot three elephants in Ceylon, although, unfortunately, they had no tusks; and he showed me his various hunting trophies—the ordinary hunting trophies of a German sportsman who shoots boar, deer, and roebuck in a preserve. When we got up from the lunch table the queen said to him: "Take Mr. Roosevelt into your room." He did not catch what she said, turned round with his mouth open, and asked what it was; whereupon she promptly lost her temper, grew red in the face, almost stamped her foot, and snapped out at him: "I said, *Take Mr. Roosevelt into your own room,*" whereupon he gave a little start and took me into the room, in gloomy silence. Hoping to distract him, I said: "I am glad that your daughter, the little princess, seems so well." However, he declined to be diverted, and responded more gloomily than ever, and with appalling frankness: "Yes; I hope she has a brother; otherwise I pity the man that marries her!" I supposed he had been surprised into this "sad sincerity" of statement, but from something I afterwards heard I am inclined to think that it was a remark he had made on more than one occasion. I suppose he felt he had to try to do something, however inadequate, to salve his self-respect.

—From a letter by Theodore Roosevelt to John Hay, August 9, 1903, in "Cowboys and Kings": Three Great Letters by Theodore Roosevelt. (Harvard University Press).

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The Scholarly Trade Journal

By THOMAS E. COONEY

ONE of the ways in which the university presses help to hold the community of scholars together is by publishing learned journals. Devoted to original research in language, literature, history, philosophy, and folklore, and circulated almost entirely among college and university faculty members, some fifty-three of these periodicals (most of them quarterlies) allow American scholars the double pleasure of addressing audiences that will appreciate their most glancing allusions, and demonstrating to their superiors that they are "productive."

If you discount genealogy and local history, by far the majority of learned journals is in the field that academics call philology—the study of the history and structure of language and the critical study of literature. The average circulation of journals like *Modern Philology, The Romanic Review, The Journal of the American Oriental Society,* and *Romance Philology* is in the neighborhood of 1,000 copies, but there are a few giants: *Proceedings of the Modern Language Association* with 7,600, *The American Historical Review* with 7,400, and *Hispania,* which prints articles on Spanish and Portuguese literary and linguistic subjects, with 4,100. The actual mailed circulation of such a journal means little, however, since a large portion of that figure goes to libraries, which make their copies available to hundreds of college and graduate students who use its articles in their course work. Thus, learned journals enjoy a fairly wide circulation despite the recondite nature of their contents and the sometimes unbelievable sogginess of their prose.

A couple of the larger journals have editors who are paid, but contributors must content themselves with the reward of a by-line. Perhaps because publication makes the difference between tenure and insecurity in the academic world, the effect of this byline is augmented in many journals by the repetition of the author's name at the top of each page of his article. Even higher recognition, of course, goes to staff members. Usually they select and prepare their copy by corresponding among themselves, send it to the university press, correct the proof, and then allow the press to handle make-up, production, and mailing. The costs of these operations are handled by highly unbusinesslike arrangements whereby the press either waits politely for the inevitable deficit to be paid, or makes it up itself. Thus many university presses are in effect subsidizing journals which are vital to the continuation of scholarship, but which could not hope to survive on their own. The Columbia University Press puts out six, including the *Romanic Review* and the *Journal of Slavic Studies;* the influential *Journal of English and German Philology* is published by the University of Illinois Press, *Studies in Philology* by the University of North Carolina Press, *Comparative Literature* by the University of Oregon, *Romance Philology* by the University of California Press, and *Classical Philology* and *Modern Philology* by the University of Chicago Press.

Learned journals are characterized by thick encrustations of footnotes on a text which, marbled with italics, quotation marks, and citations, is likely to deal with topics like the French mistranslation of the Welsh word for "horn" as responsible for the beginning of the Grail legend, the symbolic significance of forests in the Aeneid, evidences of the operation of Verner's law in the development of Primitive Germanic, or Spenser's borrowings from "The Romance of the Rose." Although the layman might consider it Hobson's choice, the contents of these journals actually *can* be distinguished from the hardly more penetrable material that one finds in journals of criticism like the *Hudson Review* and *The Kenyon Review.* The academic scholar, for whom the learned journals exist, writes articles in which massive accumulations of literary "facts" are offered in support of minutely qualified generalizations; on the other hand, the scholar-critic who writes in the quarterly reviews offers airy and often graceful intuitions in support of massive generalizations which surge through all levels of theology, classical mythology, and psychiatry. If the critics are engaged in spinning cloth for the Emperor's new clothes, the scholars are spinning a kind of knobby and completely visible intellectual tweed.

ON PUTTING IDEAS INTO WORDS: Macaulay once recorded an attempt—his first and apparently also his last—to read Kant's "Critique": "I received today a translation of Kant . . . I tried to read it as if it had been written in Sanskrit. Not one word of it gave me anything like an idea except a Latin quotation from Persius. It seems to me that it ought to be possible to explain a true theory of metaphysics in words that I can understand. I can understand Locke, Berkeley, Hume, Cicero, and most of Plato; it seems odd that in a book on the elements of metaphysics . . . I should not be able to comprehend a word." . . . In a recent book Hans Reichenbach records a similar adventure with his illustrious fellow-countryman Hegel. . . . I venture to give another example. One of the most eminent philosophers of this century conceived logic as the theory of inquiry, and it was therefore important for him to define inquiry in the clearest possible terms. He thought much about it, and finally offered this as the considered result: "Inquiry is the controlled or directed transformation of an indeterminate situation into one that is so determinate in its constituent distinctions and relations as to convert the elements of the original situation into a unified whole." Bertrand Russell, having to comment on this definition, points out that far from distinguishing clearly one intellectual process from others it could be taken with at least equal propriety as describing a bricklayer laying bricks.

Here are three philosophers of the highest standing writing on subjects of which they were masters. And here are three readers of the highest intelligence who confess that to them the philosophers seem to talk gibberish. How is this failure in communication to be explained?

There are various ways of explaining it. One way, not unpopular today, is to say that philosophy *is* gibberish, and that if readers generally had the courage and intelligence of these three they too would call a spade a spade. This theory has its points, and under other circumstances I should like to pause over it. Unfortunately, the people who hold it commonly go on to defend it by philosophizing about it, and very lucidly too, which shows, unless I am mistaken, that one *can* philosophize without gibberish, and their theory needs amendment.

—*From "On Philosophical Style" by Brand Blanshard (Indiana University Press).*

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Books Are Still for Sale

NOT long ago, in an after-dinner conversation, I heard a young historian admit that he bought just six books last year. Admit is not the word, really, for there was no sign that he heard anything wrong in what he was saying.

To my question he answered (and he believed) that he could not afford to buy books. I was struck dumb by the sheer absurdity of it. How could I say, politely, that a historian (or any other humanistic scholar) without books is a contradiction in terms? How could I tell him, gently, that we finally buy what we want to buy? That we choose the things that mean most to us? That, in a real sense, we *are* what we buy, *are* the sum of the things we have, of the things we do and don't do? A ball player who can't afford a glove is not a ball player—a ballplayer will choose a glove before everything else.

Let us take a parallel illustration. In a volume of essays published by Houghton Mifflin in 1904 H. W. Boynton said this: "A common and trivial excuse given by those who read little is that they have no time for reading. One may have no time for eating or sleeping, but hardly no time to make love or to read. It is good will, concentration, and the habit of dispatch, not leisure or unlimited opportunity, which have always performed the greatest wonders in both of those useful pursuits."

The editor who passed this quotation on to me added his own comment: "The habit of dispatch! *Le pauvre Bostonien!*" But poor or not, he makes a point that all of us—publishers, booksellers, librarians, readers, scholars, book buyers, non-book-buyers—might consider for a moment. The old-time scholar accumulated his house full of books on a smaller income than that of today's young man. Books were important to him; they were the fabric of his life; he did without other things; he wore his coat a year longer and carried home twenty new volumes. Today's scholar will never be able to afford books, no matter what his income or his wife's income, until he feels that books are at least as important to him as table cloths, toothbrushes, cat food, rugs, whiskey, hats, newspapers, cameras, and all the odds and ends that now come higher on the list. And what goes for the scholar goes in a smaller way for every educated person.

Let us have no nonsense about the library taking the place of books in the home or about the great number of volumes published every year. No scholar will want to buy all the voluminous documents in his field or all the books that need to be consulted once or twice or now and again. I speak of the one or two hundred books a year that come close to a man's special interests, that excite his intellectual curiosity or arouse his esthetic desires, the things that he enjoys having around. There is a deep personal and psychological difference between owning a library and using someone else's. It is a little like the difference between owning and renting a house, between belonging somewhere and merely passing through. It might even be the difference between a scientist and a technician or between a scholar and a scholarly technician.

The future may not be so grim : l make it out. Popular tastes hav been changed before now, social pre: sures have been reversed. Fashic holds sway over more than milady hemline. The language we speak, th way we spend our time, the thin; we eat, all the little facts of our li are determined more by fashion, k what our colleagues do and say, tha by almost anything else. How ofte have we heard our friends say, : last: we bought it to keep the chi dren home, we held out a long tim we watch only certain programs, son of them are educational, you know.

IF LONG-RANGE promotional cam paigns can make nice women smok and wear red shoes, can make ever man drive a car that is too big f him, perhaps a persistent, cumula tive, and widespread effort can mak the owning of books fashionable onc more. Publishers don't have th money that the record people ha but then we might be happy with fraction of the success they gained.

Perhaps the paperbacks will mak us book buyers again. First there wer the 25¢ books that we bought ar threw away like magazines, and no the so-called quality paperbacks, : from 65¢ to $1.45, that are almos or sometimes, worth keeping ar putting on the shelves. No one seem to know whether we are dealing wit a revolution or a tour de force, wit a promise or a threat, but it will k interesting to see what happens. friend of mine, a full professor, stoc in front of a wall covered with mis cellaneous paperbacks, good and ba mixed together, and he said, "The racks have done more for the educa tion of the town than the whole Englis department." Perhaps he was wron In any event, who knows whether w are training people to or away fro all the books that have to sell f more? And what is the future f scholarly books?

For, fashion aside, a book shou be read as well as owned. The scho arly publisher, more than anyone els knows that he must sell the conte of the book and sell it for what it i Scholarly books can be made attrac tive but they cannot be made eas We might remember what Georg Savile, Marquess of Halifax, wro in 1690 or thereabouts: "The strug gling for knowledge hath a pleasu in it like that of wrestling with a fir woman." If the scholar or the reade finds pleasure, and not merely dut in the struggle with learning, the he will want to live with it in h own house and not merely to samp it in the library.

—AUGUST FRUGÉ, *Directo University of California Pres*

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LETTERS TO THE EDITOR

'HE MURDERER'S CODE

N "TRUTH, TERROR, and the Common Man" *SR* June 25] John Van Druten missed n important item in his effort to ponder n imponderable; that is, he never quite nakes the link between the feeling of rivate guilt (determined largely by one's wn assessment of his deviation from his *wn* moral code) and one's conscious or ubconscious acceptance of the *norm* of is society. How "common" can a murerer be?

Murder can be done without the comnon man's natural terror and repulsion f the murderer has a code which gives im a sense of *rightness in doing the* ctual murder. John Brown of Ossawaamie and Harper's Ferry quite likely xperienced no panic, no remorse, in conemplating the results of his acts. The ersonal code and the social norm just idn't meet. Or at least it can be said hat Brown's personal code came from nother society than that in which the aw that hanged him was made. Perhaps he answer is the Browns are not comnon men in Van Druten's use of the ord "common," but then is a murderer ver common?

PAUL DOLAN.

Newark, Del.

GNORANCE OF REAL LIFE

THINK the principal deficiency of the educational and psychological experts," epresented by Professor William Trow n the debate of "The Diminished Mind," y Mortimer Smith [*SR* June 25], is ogic, a subject which they would no oubt have nothing to do with—it has o connection with "real life". . . pardon ne, "Real Life." To claim that a course uch as "How to Have a Successful Date" s hardly less useful than one in History r English seems to me to display a proound ignorance of the very fiber of the ntire educational philosophy of Western ivilization.

Basically, I think, the battle is between nose such as Professor Arthur Bestor who would give the individual the sound ntellectual training to fit him for a life f civilized thought and Professor Trow's Life Adjustment" group, who believe ne highest function an institution of earning can perform is to mold the minds f our youth into "socially adjusted" nits in a society of mass conformity. The ragedy of the situation lies in the fact nat this latter group is now in control f our teachers' colleges and departnents of education.

MARTIN HOFFMAN.

Chicago, Ill.

HANGE WITHOUT REACTION

S A COLLEGE FRESHMAN who is currently ying to make some objective assessment f ten years spent in the New York City chool system, I found your feature on The Diminished Mind" quite a treat. In igh school I always had the impression that there was something wrong with progressive education in practice, and Smith's book has served to clarify my thoughts.

What particularly interested me, however, was Professor William Trow's argument. It typifies the position of those sincere progressive educators who persist in "beating the tiger that their father has killed." No doubt the archaic system of classical education was highly undesirable, but it has been dead for many years now, and has few mourners in the modern world. Perhaps Trow should concern himself with the plight of mass education, which has succeeded in bringing itself down to the level of those it proposes to raise. Pragmatism has diluted the central purpose of education which remains the acquisition of knowledge. It is no doubt useful to connect learning to life, but to give excuses for education is to cheapen it in the mind of the student and deprive him of valuable intellectual nourishment.

President Griswold of Yale can discover the causes for the decline of the liberal arts in any high-school English class. The English course which is organically related to the pupil's practical needs rarely teaches him elementary grammar or composition. As a result, the average college is compelled to give a freshman English course which is designed to show the student how to express himself on paper with a minimum degree of clarity. An average history course consists of "class discussion," in which the student expresses his own point of view—usually based upon little thought and less knowledge. No progressive instructor would venture to contradict any remark with cold facts, for this would make the pupil lose interest. Music and art courses are an even more obvious waste of time. It should therefore not be surprising that the average high-school student is ignorant of history and the "humanities." He has also acquired a wholesome contempt for these subjects which lasts throughout his life and is probably the basic reason for the prevalence of anti-intellectualism in modern American thought.

Trow's system is not as perfect as he believes. We can only hope that progressive educators will come to see that change does not necessarily mean reaction.

ALBERT S. BRAVERMAN.

Brooklyn, N. Y.

THROUGH HISTORY WITH J. WESLEY SMITH

"I don't like it. It's against nature."

MORE CREDIT

IN YOUR January 25 issue a reproduction of the Eugene Harris picture of the flute player from "The Family of Man" exhibition appeared without proper credit to *Popular Photography* magazine. . . . This photograph won a prize in our 1954 contest and we own the full copyright.

BRUCE DOWNES,
Editor, Popular Photography.

New York, N.Y.

EDITOR'S NOTE: *SR regrets the omission and is happy to give additional credit where credit is due.*

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A Century of Critical Thought

***"A History of Modern Criticism: 1750-1950," by René Wellek** (Yale University Press. Vol. 1: The Later Eighteenth Century. 358 pp. $4.50. Vol. 2: The Romantic Age. 459 pp. $5.50), the work of a leading American critic who teaches at Yale, is the first half of a monumental work. David Daiches, our reviewer, is lecturer in literature at Cambridge University.*

By David Daiches

THE FIRST two volumes of René Wellek's projected four-volume "History of Modern Criticism" carries the story from the later eighteenth century through the Romantic Age. By "modern" Mr. Wellek means criticism which is close enough to us still to have some relevance to our present way (or ways) of looking at literature. He remarks in his preface, with refreshing boldness, that a record of shifts of critical opinion between 1500 and 1750 would be "largely an antiquarian task," since it is only with the gradual disintegration of the neo-classical system of doctrines, established since the Renaissance, that modern criticism, in his sense of the phrase, begins. This explains why Mr. Wellek begins in 1750, and devotes his first volume to a documentation of the mutations of the neo-classic doctrine through (among others) Voltaire, Diderot, Dr. Johnson, Lessing, the critics of the German "Storm and Stress," Herder, Goethe, Kant, and Schiller. By the end of the first volume a theory of imitation with didactic implications has in some measure shifted into a theory of expression with utopian overtones. The second volume records the completion of this change, presenting the development of "romantic criticism as the establishment of a dialectical and symbolistic view of poetry" and the accompanying (or preceding) view of the individual work of art as an organic rather than a mechanical unity. Here we begin with the brothers Schlegel in Germany, continue through Wordsworth, Coleridge, and other English critics, go on to Madame de Stael, Chateaubriand, Stendhal, and Victor Hugo and then to the Italian critics of the early nineteenth century, and end with the Germans again—the brothers Grimm first, the other German romantics of their generation, and finally the philosophers, Schopenhauer and Hegel.

I can think of no one better qualified than Mr. Wellek for the task of writing the history of modern European criticism. In the first place, he knows the languages and the literatures at first hand, and he is at home in the whole European literary scene in a way that few contemporary English or American scholars can claim to be. Whether he quotes from Wackenroder, Chateaubriand, or Manzoni, we know he has read them in their original languages, and is not dependent on summaries in works of reference. Secondly, he has devoted many years to research and reflection both on the most fruitful ways of discussing and exploring a work of literary art (the record of this is in "Theory of Literature," written jointly with Austin Warren, published in 1948) and on the development throughout the centuries of a critical and methodological apparatus adequate for the writing of literary history (recorded in his "Rise of English Literary History").

Perhaps, indeed, Mr. Wellek is too well qualified. He has lived for years in a world of critical theory; he has crossed swords with other critics and scholars in debating such questions as: "Was there really a Romantic movement?"; he has scratched his head over the question of the mode of existence of a work of literary art; he has observed, recorded, classified, corrected, blessed, and at the same time participated in that enormous mass of modern critical discussion which has not only given us the so-called "New Criticism" but has made ours the critical age *par excellence*, unprecedented for the abundance, complexity, subtlety, and professional specialization of its literary criticism. He is by temperament a theorist, and patently enjoys discussing and recording the theories of others.

MR. WELLEK is thus committed to modern criticism, to the view of literature elaborated in "Theory of Literature." And this means that his new history is written from the point of view of a benevolent (but sometimes, in spite of himself, irascible) observer on the summit, watching the struggles of climbers below as they endeavor to climb upwards. Some of them get stuck in snow-filled gulleys or isolated on jutting rocks because they have not taken with them the proper equipment; others succeed only in going round and round the mountain because their method of progression is wrong; others again, laudably move upwards but are prevented by fatigue from reaching the summit: these last are praised for moving in the right direction and indicating the true path to those behind.

There are advantages in this. George Saintsbury, whose monumental "History of Criticism" is the only

JAPAN'S DAY OF SURRENDER: The one word—surrender—had produced a greater shock than the bombing of our city. The more I thought the more wretched and miserable I became.

But the order to surrender was the Emperor's order and to this we could not object. His injunction to bear the unbearable could mean but one thing. As a nation we must be patient. I repeated his words again and again to myself, but no matter how hard I tried I could not rid my mind of despair. Finally I found myself thinking of something else.

When war was declared four years ago no one was unhappy about the consequences, but no one then had thought of this day. Why had the Emperor not been requested to speak then? He was not requested because Tojo was the only actor on the stage and did what he pleased. I can still hear his high-pitched voice ringing in my ears.

To myself I began denouncing the Army: "What do you fellows think about the Emperor? You started the war at your pleasure. When the outlook was good you behaved with importance; but when you began to lose you tried to conceal your losses, and when you could move no more you turned to the Emperor! Can you people call yourselves soldiers? You have no choice but to commit *harakiri* and die!"

As if echoing my thoughts, someone shouted: "General Tojo, you great, thick-headed fool; cut your stomach and die!"

—From "Hiroshima Diary," by Michihiko Hachiya, M.D. Translated and edited by Warner Wells. (University of North Carolina Press).

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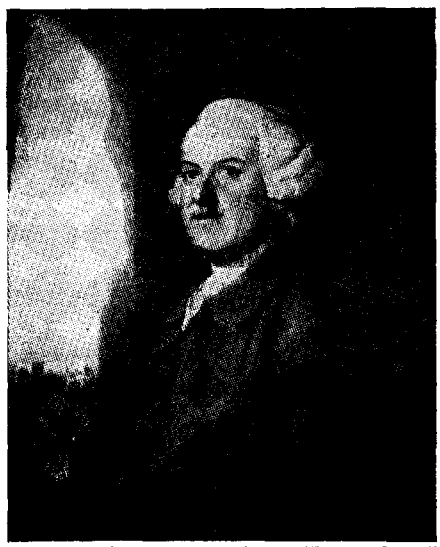
rival to the present work, and will certainly, as far as the period from 1750 goes, be superseded by it, had to guide him only a post-romantic impressionism and a general sense that liberation from neo-classic rules and the development of a critical relativism was a Good Thing; as a result, he found it impossible to keep his history from degenerating into a series of extended notes, some of them based on hasty and careless reading of the sources. Mr. Wellek knows better than that. Whenever one of the critics he is discussing shows signs of extending the meaning of poetry into some vague, all-inclusive amalgam of art and life, philosophy and religion, he is sternly reproved. Friedrich Schlegel's mystical generalizations about the nature of poetry are sharply censured; their influence was "detrimental to the establishment of a genuine theory of literature." Pre-romantic critics who use their historical sense as a way into historical relativism are even more sternly rebuked: Schlegel's successors in the nineteenth century "succumbed to completely amorphous, opinionless, and directionless relativism, to the total passive comprehension of everything ever written, which inevitably led later to mere factualism, to the indiscriminate accumulation of information about everything at any time anywhere." Dr. Johnson (among others) is rebuked for confusing art and life. Coleridge (whom Wellek rates less highly than most modern critics do) is reprimanded for not recognizing "meter itself as the distinguishing characteristic of poetry" and for the trite, moralizing element in his remarks on Shakespeare's characters. On the other side, Wordsworth is congratulated on having "understood that poetry is not merely an inculcation of moral truths" and for stressing ("in the inadequate vocabulary of the time") the importance of pleasure, and Karl Wilhelm Ferdinand Solger is declared to be worth resurrection because of his view that irony is the principle of all art. This is the history of criticism written from a clearly defined standpoint: the author is continually assessing the degree to which a particular critic contributed to our mature modern view of literature, and he gives praise or blame according to whether his man points forward to or leads away from—shall we say Wellek and Warren?

SOMETIMES we feel that Wellek has not done a particular critic justice; that he is so concerned to relate him to the modern movement, either positively or negatively, or to place him in the context of "neo-classic" or "romantic" thought, that he has not sufficiently considered what the critical position being discussed really amounts to. I cannot help feeling that he misunderstands Shelley's "Defense of Poetry" quite radically, because he is looking at it in a wrong context, and that he misses the significance of Wordsworth's having shifted critical attention from the relation of the work of art to the nature which it professes to imitate to the relation between the work of art and the state of mind of the artist who begets it. M. H. Abrams's careful study of the development of romantic critical theory, "The Mirror and the Lamp," is more searching on points such as this; but then, of course, Abrams deals with a more limited period at very great length. In brief compass, the brilliant sketch of eighteenth-century criticism that Ronald S. Crane wrote for the "Dictionary of World Literature" avoids treating the critics as precursors of or gropers towards a better modern method, and succeeds in making sense of them in their terms. Wellek deliberately avoids both the full intellectual analyses of Abrams and Crane's highly organized systematization. On the whole, he is discussing the views of critics, not the history of critical thought as such, which he would probably consider an abstraction.

One may make minor reservations, but there can be no doubt of the importance of this work. The combination of scholarly and critical apparatus is formidable. There is no other history of criticism like it, none which combines its scope with its sense of contemporary relevance. The next two volumes (which we are told are in active preparation) should be even more useful and interesting. We await them with eagerness.



—By Benjamin Wilson, from "Thomas Gray."

Thomas Gray—"unquiet depths."

Celibate Singer

"Thomas Gray: A Biography," by R. W. Ketton-Cremer *(Cambridge University Press. 310 pp. $4.75), is the first full-length life of the eighteenth-century British poet whose "Elegy in a Country Churchyard" is known to most American schoolboys. It is reviewed below by Professor Robert Halsband of Hunter College.*

By Robert Halsband

THE story of Thomas Gray's life must be too tame for a modern biographer's imagination. How else can one explain why it is only now that the poet of the universal "Elegy in a Country Churchyard" and the great Pindaric "Odes" steps forth in a full-length biography? Soon after his death he was honored (in 1775) by his friend William Mason's pious memoir, composed mainly of his letters garbled. More than a century later he was enshrined as an English Man of Letters by Edmund Gosse, in a generally unreliable book. Recently Lord David Cecil devoted a mellifluous biographical essay to him in a volume significantly entitled "Two Quiet Lives." While on its surface Gray's existence seemed placid, it covered unquiet depths. In 1934 the French scholar Roger Martin published a still untranslated "Essai," which probed more deeply into Gray's personality and temperament, and took advantage of a psychoanalytic interpretation. He could not take advantage of the superb three-volume edition of Gray's correspondence published the next year by Clarendon, in which an indefatigable editor gathered all his surviving letters, annotated them, and added appendices (from A to Z).

Mr. Ketton-Cremer, Gray's present biographer, has had the use of that edition as well as its editor's unpublished notes; and he has drawn on the varied riches, both in print and in progress, of W. S. Lewis's collection of Horace Walpole. These are only two of the assets he has brought to his book; it contains many more, including his own skill as a scholar who disguises his scholarship with a style and perception of the most cultivated urbanity. The biography is particularly happy in sketching Gray's cloistered life at Cambridge, where he spent most of his fussy, celibate life. He escaped its parochialism by his many friendships, kept alive through his lively, varied letters; by his visits

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to London, where he once stayed for more than two years to read in the newly opened British Museum; and by his sightseeing tours through the landscapes and monuments of the English countryside. In all these aspects, Mr. Ketton-Cremer follows his subject with easy erudition and judicious objectivity. (Too little objectivity would cloy, and too much would project a Strachey-like irony.)

IN DEALING with Gray's emotional life the biographer faces a particularly delicate problem, for the truth seems to be that the poet was susceptible of deep emotional attachments only to others of his own sex. Naturally enough, the evidence for this side of his nature is tentative and fragmentary. His boyhood friendship with Richard West, which was cut short by West's early death, is so mixed with other elements, mainly literary, that it does not emerge in as clear an outline as his infatuation, when he was fifty-two, with a charming and volatile young Swiss. To David Cecil, whose mandarin style sometimes falls into the scented cliches of true-romance prose, Bonstetten's attractiveness was like a burst of sunshine that melted the film of ice around Gray's shivering heart. Mr. Ketton-Cremer's analysis is more subtle for suggesting Gray's own view: "All his defenses were swept away. . . . He was filled with disquiet, for he understood the secrets of his own nature; he knew the existence of temptations which could not for one moment be contemplated by one who had been, all his life long, a strict observer of the laws of God and the laws of man. At the same time the very presence of Bonstetten brought him unimagined happiness. For a few short weeks he enjoyed once more what he had never known since his childhood days, 'the sunshine of the breast'."

As the story of Gray's life, then, the biography is in the first rank. If it does not satisfy those who look for a thorough study of the poetry that is not the biographer's fault; he does not claim to have written a critical biography. His comments on the poems are more in the nature of biographical episodes and literary appreciations than exhaustive critiques; and he always treats them with a discriminating intelligence, and in general has used all the relevant materials. (He has for some reaso ignored Gray's annotated copy of th 1757 odes, now in the Pierpont Mor gan Library.) Gray's output of poetry so slight that it does not even fill single volume of the Oxford stand ard poets, has a many-faceted im portance, both intrinsically as poem and extrinsically as landmarks in th history of English poetry. Cleantl Brooks's essay "Gray's Storied Urn proves to what extent an intensiv analysis can illuminate and freshen poem dimmed by time and exhauste by overuse; Gray's other poems awai criticism as penetrating, even if fror a less stringent approach. The futur critic, when he does tackle all th challenging poems, will find his jo far easier and pleasanter because c this excellent new biography.

Notes

GULLIVER'S CREATOR: Jonathan Swift, writer whose style seems to be so coc and objective, still puzzles reader and stimulates scholars. It is not eas to explain the genius of England' greatest comic writer and satirist. T

(*Continued on page* 51)

LADY OF LETTERS: At the age of sixty-two Eleanor L. Turnbull, a Baltimore lady who had spent years tending her garden, practising the piano, and dabbling in French, became one of the country's most serious students of Spanish. That was back in 1937. She bought a big Spanish-English dictionary. She enrolled in the Summer Language School at Middlebury College in Vt., where she exchanged pleasantries in Spanish with boys and girls a third her age. She did her homework. Since then Miss Turnbull and Spanish have ripened into one of the most productive love affairs in the history of translation. Every couple of years or so a book of Spanish poetry converted into English has appeared. Altogether she has translated seven books, her best seller being "Contemporary Spanish Poetry," which came out in 1945 and has since sold 6,000 copies, which is nice going for any kind of poetry. Her latest book is "Ten Centuries of Spanish Poetry" (Johns Hopkins Press, $5), edited by her with an introduction by the late Dr. Pedro Salinas.

It was Dr. Salinas—"Don Pedro," Miss Turnbull called him—who was responsible for properly introducing Miss Turnbull to Spanish, and vice versa. He arrived in the United States in 1937 to give the Turnbull Poetry Lectures at Johns Hopkins University —her family, which had helped catalyze Baltimore's literary and cultural life for generations, had endowed the lectures back in the 1880s—and in order to appreciate his poetry to the last syllable Miss Turnbull translated half a dozen of his poems. Her command of Spanish wasn't exactly overwhelming then: back in 1922 she had taken a Berlitz kind of course in Spanish just before departing on her first, and only, trip to Spain. She had bought a pocket-size Spanish-English dictionary at the time, and she dusted it off fifteen years later for the Salinas translations. Anyway, when Don Pedro at last reached Baltimore she bashfully showed him her translations. He was flabbergasted by the exquisite accuracy of her work. *"Magnífico!"* he cried, little realizing that he was launching a career that has since prompted professors of Spanish from campus to campus to shout *"Magnífico!"*s of their own whenever a new book of hers has appeared. It was Dr. Salinas's praise that sent Miss Turnbull rushing out into the street to buy the shelf-size Spanish-English dictionary. It was then, too, that she enrolled in Middlebury's language school, to which she has returned just about every summer. In 1942 Middlebury honored her for her devotio to Spanish and to translation by con ferring upon her an honorary Maste of Arts. It was her first degree; sh had been educated by private tutor Over the years her Spanish ha picked up nicely, and she has single handedly acquainted thousands c Americans with Spanish poetry of th last ten centuries. Her new book—45 pages long—contains 156 examples c "the finest examples of Spanish po etry," ranging from the recently dis covered eleventh-century Mozarabi songs to the works of Miguel d Unamuno. Besides her own, transla tions by Henry Wadsworth Long fellow, Lord Byron, and John Mase field are included in the book.

Having handsomely anthologized millennium's worth of Spanish poetr Miss Turnbull is now getting read for this year's trip to Middlebur and her classes in Spanish. "I go u there to get in the Spanish atmos phere," she said the other day, "t meet professors who come from a parts of the Spanish world. As fc my future plans—well, I hope I ma get to Spain again. It's not really to easy when you are eighty. Also I hav another project in the works, bu maybe I better not say anythin about that just now. Anyway, I gues I better get on with my packin I have to be in Middlebury by Mon day."

—BERNARD KALB.

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THE WORLD IN OUR TIMES

The Most Potent Ism

"The Meaning of Nationalism," by Louis L. Snyder *(Rutgers University Press. 208 pp. $4.50), is a short discussion employing a wide variety of approaches to one of the most pervasive forces of our time. Professor William Ebenstein of Princeton University, our reviewer, is the author of "Today's Isms: Communism, Fascism, Capitalism, Socialism" and "Modern Political Thought: The Great Issues."*

By William Ebenstein

LATE in 1945 this reviewer happened to strike up an acquaintance with a sailor in San Francisco. The sailor was on his way from several years of service in the Pacific to his home town, Chicago. As my wife is a native of the Windy City, and as I had many associations with it as well, our conversation naturally turned to places we both knew. I noticed that the charm and magic of San Francisco made no impression whatsoever on the sailor boy, and so I finally asked him why he did not like the City of the Golden Gate. "Well," the sailor said, after pondering for a moment, "this here town isn't Chicago." In a flash I felt I understood more of the nature of nationalism than many a learned tome had ever taught me.

Like most of the other intellectual weapons used today by the Communists (and yesterday by the Fascists) against the West, nationalism is inextricably tied up with the rise of free government in the West. In the seventeenth and eighteenth centuries nationalism in England and France was but the application of the idea of individual liberty and self-respect to the larger group, the nation. When transplanted from Western Europe and North America to Central and Eastern Europe, and later still to Asia and Africa, nationalism frequently turned into the very opposite of its original character, and became the ally of chauvinism and imperialism. Particularly where the tradition of individual liberty was weak, as in modern Germany or Japan, nationalism respected neither the liberties of its own people at home nor (much less) those of other peoples. There is thus an unbridgeable gulf between the democratic nationalism of a Masaryk or Herzl and the racialist nationalism of a Hitler or Perón.

In the last decade the Communists have managed, quite successfully in many places, to use the concept of nationalism in their persistent scheme of conquest aimed at world domination. Moreover, movements of national revolution have frequently been accompanied by social revolution; to the extent that the contemporary Metternichism of Western policy and diplomacy looks upon any kind of revolution as an evil in itself it has forced nationalist movements into the Communist camp, as was so tragically the case in Indochina. By contrast, where Western statesmanship was more imaginative and farsighted, as in India and Indonesia, Communists have been unable to seize power under the guise of nationalist propaganda.

IN HIS new book, "The Meaning of Nationalism," Louis Snyder comes to the subject via several penetrating studies of modern Germany—not a bad starter for an understanding of nationalism. A professional historian, he realizes that the historical approach is only one of many avenues to the exploration of such a complex problem. Deeply steeped in the classical historical analyses of nationalism by Lord Acton, Carleton Hayes, and Hans Kohn, Snyder is fully aware that a sound knowledge of the background and evolution of nationalism in various parts of the world is an indispensable first—but only first—step in a broader (or "multidisciplinary," as Snyder calls it) attack on the meaning of nationalism. From history Snyder turns to political science, in which, however, he fails to point up some of the major insights provided by the works of Sir Norman Angell and W. Friedmann. Sir Norman showed in his classic "The Unseen Assassins" to what extent the problem of nationalism is one of political psychology, and Friedmann demonstrated in his acute work on "The Crisis of the National State" the intimate relations between the rise and decline of nationalism and the evolution of the middle classes in modern industrial society. From political science the author turns to sociology, in which field the pioneering studies by Frederick Hertz on race and nationality stand out as landmarks of research and interpretation. In addition to the major social sciences philosophy, geography, and even belles-lettres are tapped by Snyder for whatever light they may throw on his subject.

Louis L. Snyder—"an honest service."

Finally, he examines the contributions by psychologists, psychiatrists, and psychoanalysts to the problem of group behavior in general, and that of nationalism in particular. Since Freud published his pioneering essay on "Mass Psychology and the Analysis of the Ego" in 1922 psychologists have been giving increasing attention to the psychological foundations of nationalism and other aspects of group life. But so far psychology has made only a meager beginning in helping us to understand the issue of nationalism and international tension.

Professor Snyder's book of slightly over 200 pages is tantalizingly short for a subject of such magnitude. Great subjects deserve great books, and his brevity frequently compels the author to list names and titles as a substitute for analysis and interpretation. Professor Snyder does not come up with a new interpretation of nationalism nor does he propose a new cure or panacea of how to deal with it. Yet it would be ungracious to miss in the book what its author does not intend to treat. His main purpose is to show how the phenomenon of nationalism can be more fully understood by utilizing the researches and findings of many approaches and disciplines, orthodox as well as less orthodox. Within the limitations of an all-too-short book Professor Snyder has performed an honest broker's service of intellectual confrontation and stimulation of considerable interest to both scholar and intelligent layman.

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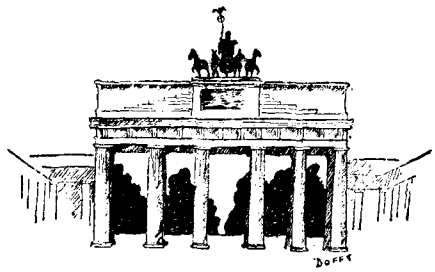
Europe's Perpetual Quadrille



"The Struggle for Mastery in Europe, 1848-1918," by A. J. P. Taylor *(Oxford University Press. 638 pp. $7), is a large-scale account of seventy crucial years of diplomacy, by a distinguished Oxford historian. It is reviewed here by Professor Gordon A. Craig of Princeton University, author of "The Diplomats, 1919-1932."*

By Gordon A. Craig

IN 1848 when Guiseppe Mazzini wrote that Europe was "the lever that moved the world" few reflective persons would have either questioned the truth of his statement or suggested that it might have only temporary validity. Yet there were men alive in 1848 who were to live to see the end, or at least the beginning of the end, of Europe's dominance of world affairs. Within the brief span of seventy years "what had been the center of the world became merely 'the European question.'"

The subject of A. J. P. Taylor's new book, "The Struggle for Mastery in Europe, 1848-1918," is the diplomatic history of those seventy years before Europe was superseded; and he sees this history as centering about that "perpetual quadrille" of the Great Powers, the Balance of Power. The years from 1848 to 1918 were the last years in which the peace of the world was dependent on the European balance, for after 1918 the Continental powers were dwarfed by world powers, and to be effective any balance had to be worldwide. But between 1848 and the First World War there was no premonition of this. The equilibrium of forces established at the Congress of Vienna was still largely intact. It is true that the revolutions that swept over Europe in 1848 threatened momentarily to destroy the old order and to open the way either to new bids for universal mastery by single powers or to an embittered period of ideological conflict. But this threat never materialized. After twenty years of turmoil the great powers adjusted their relations and restored that stability in international affairs which makes the nineteenth century—in contrast with the twentieth—stand out as an era of peace and order.

That this was true was due in large part to the fact that the major economic and political developments of the period reinforced the existing balance of power. The most stable and the economically strongest powers were Great Britain and Germany. Britain's Continental policy insofar as it was consistent was directed toward the maintenance of a healthy equilibrium of forces in Europe; Germany under Bismarck came to see the advantages of a similar arrangement. "As far as the Balance of Power was concerned," Mr. Taylor writes, "Bismarck's political achievement was even more important than Germany's economic growth. He mastered the German revolution"; he transformed the strongest Socialist party in Europe into a supporter of the imperial regime; and while thus reducing the ideological threat to the existing order he wedded Germany to a diplomatic system which was based on the coexistence of a number of equally warranted powers. It was not until the beginning of the twentieth century, when Germany's rulers abandoned Bismarck's principles and began to aspire to mastery of the Continent, and when Britain in self-defense aligned herself with Germany's enemies, that the old balance broke down; and, although the Western powers went to war in 1914 in order to restore it, it was not restored. Germany was defeated only by the entrance into the war of the United States. This fact meant that Europe had "ceased to be sufficient unto herself and . . . her destinies [had come] to depend on forces in the outer world."

TO tell the story of the great powers in Europe's last age Mr. Taylor has written a long and detailed volume, and rightly so. Diplomacy is a complicated business, and the historian who seeks to protect his readers from its complexities by relying on general summaries is certain not only to falsify the story but to deprive it of interest. Mr. Taylor is too good a historian to leave the juicy bits out of his story. What makes this the best study of European diplomacy since W. L. Langer's volumes on the post-1870 period is his ability to keep the major developments of the period clearly before his readers, while at the same time providing them with circumstantial and absorbing accounts of the policies and ambitions of individual powers and statesmen, the changing diplomatic alignments, and the crises and wars which filled the period.

Aside from this, at a time when we ourselves have pressing diplomatic problems it is useful to have a substantial account of the problems of an earlier age and the way in which they were, or were not, solved. After all, our troubles are not unique. Fear of Russia was a factor in international relations long before 1917; it was perhaps the chief cause of the Crimean War and had other unhappy manifestations. The coordination between military planning and diplomatic strategy presented difficulties in the nineteenth century as it does today. Even the thorny question of deciding what assurances one must receive before agreeing to participate in a "conference at the summit" was not unknown in the nineteenth century. If, therefore, the age of European dominance is gone beyond recall the diplomatic history of its last phase when presented as ably as it is in this volume, still has some lessons for our time.

BISMARCK's behavior in public is perhaps best illustrated by the following little incident.... One day he and I had been out hunting and arrived at the Peterhof station just as the train was about to move off. The officials made signs to us and shouted, "Hurry up there!" I, in obedience to authority, at once started to run. On reaching the carriage door and looking around I saw the Minister approaching at a most leisurely pace. The train waited. As he got in Bismarck said, "I'd rather be late ten times over than have to run once." Bismarck's whole person was calculated to impress, and he knew it. The idea that his behavior might give offense to those of his colleagues of less prepossessing appearance did not trouble him in the least.

—From "The Holstein Memoirs," edited by Norman Rich and M. H. Fisher (Cambridge University Press).

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AMERICANA

Frustrated Spark

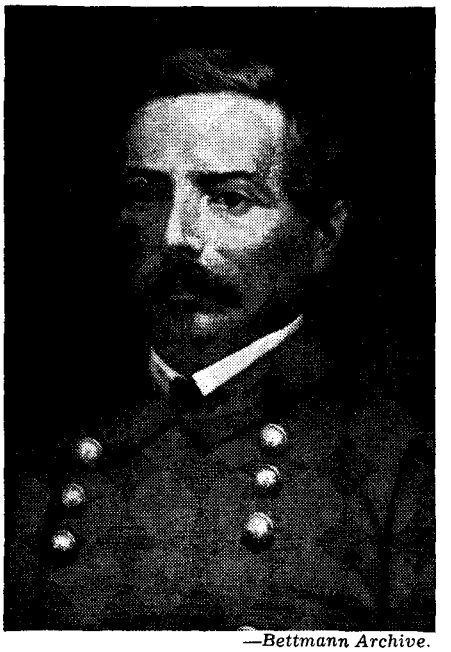
"P. G. T. Beauregard: Napoleon in Gray," by T. Harry Williams *(Louisiana State University Press. 345 pp. $4.75), is a full-length portrait of one of the Confederacy's most controversial generals. It is reviewed here by Stanley F. Horn, editor of* The Southern Lumberman *and author of "The Army of Tennessee."*

By Stanley F. Horn

WHEN Louisiana seceded from the Union in the spring of 1861 Pierre Gustave Toutant Beauregard had just been appointed Superintendent of the Military Academy at West Point, a prize appointment for any professional soldier. He promptly resigned from that position and returned to his home in Louisiana to offer his services to his state and to the recently organized Confederate States of America, of which Louisiana had become a part. His proffered services were quickly accepted by the Confederacy, and it is indicative of the high esteem in which he was held that he was assigned to command at Charleston, a political and military powder-keg just waiting for the igniting spark. So it was that the militant Creole happened to be in command of the guns that fired the opening salvos in the War Between the States, and thus automatically became the first great Confederate hero. With these easily won laurels on his brow it was but natural that he should be called to Virginia to command the Confederate army being assembled in the neighborhood of Manassas to repel the expected invasion from the North. He was the titular commander of the Confederate forces in the ensuing battle of Manassas, from which he emerged victorious, more or less by accident. Now he was the supreme hero of the hour, promoted to the rank of a full general, ranked only by Adjutant General Cooper, Albert Sidney Johnston, Joseph E. Johnston, and Robert E. Lee. This was the peak of Beauregard's career. The rest of it was downhill.

Beauregard was a man of genuine military ability. He had demonstrated that in the Mexican War, where his energy and skill won for him from General Scott plaudits shared only by Captain Robert E. Lee. Unfortunately for the Confederacy, however, the full measure of Beauregard's possibilities for service to the Southern cause was never fully realized. After the battle of Manassas he made the mistake of antagonizing President Jefferson Davis, and Davis became an implacable enemy. Against his wishes he was transferred to the Confederacy's western front, as second in command to Albert Sidney Johnston. He was thrust into command at Shiloh by Johnston's fatal wound on the first day of the battle and the loss of that battle fell on his shoulders and his hero's halo began to show a little tarnish. Seizing on his temporary illness as an excuse, Davis removed him from command of the Army of Tennessee, supplanting him with Braxton Bragg—and from then on until the end of the war Beauregard never held a post of command commensurate with his rank and his ability.

Like other Confederate generals, Beauregard after the war was at a loss for a means of livelihood. Although a competent engineer, he could not capitalize on his talents; and when the malodorous Louisiana Lottery offered him a sinecure job at some $15,000 or $20,000 a year he swallowed his pride and accepted, thus further diminishing the esteem in which he was held in the South. Also he engaged in lengthy, bitter, and unseemly newspaper controversies with Jefferson Davis, with the friends of Albert Sidney Johnston, or with anybody he thought unappreciative of his merits or the value of his services to the Confederacy. He died in 1893, a bitter and disillusioned old man.



—*Bettmann Archive.*

Beauregard—"never sulked in his tent."

DURING his lifetime Beauregard collaborated with a ghost-writer, Alfred Roman, in the composition of a two-volume "biography" which was actually an autobiography, entitled "The Military Operations of General Beauregard in the War Between the States," which spoke in the most eulogistic terms of all the actual author's activities. In 1933 Hamilton Basso wrote "Beauregard, The Great Creole," which was a sympathetically written volume, but hardly a definitive or last-word biography. T. Harry Williams's new "P. G. T. Beauregard: Napoleon in Gray" provides an objective and careful approach to the subject, based on an obviously close study of both old and new sources of material. He seeks neither to eulogize nor to smear the "Napoleon in Gray"; he tells of his good qualities and his shortcomings, and permits the reader to arrive at his own conclusions. Of the battle of Shiloh he says: "After he took command following Johnston's death he did all that any general could have done in the circumstances." He speaks in high praise of Beauregard's skilful defense of Charleston in 1863 against the attacks of the supposedly invincible ironclads. He gives full credit to his remarkably effective defense of Petersburg in the nip-and-tuck days of May and June 1864. He shows him, faithful to the last, fighting the last forlorn-hope battles in North Carolina in 1865 with a makeshift, ragamuffin army against the irresistible bluecoat juggernaut.

Beauregard was, no doubt, vain and showy and theatrical and opinionated. But in this book he emerges also as a patriotic, able, energetic, and ingenious commanding officer who never lost his fervor and enthusiasm for the cause with which he had cast his lot, even when he knew it was a lost cause, and who never sulked in his tent, in spite of the hostility of the Davis Administration and the slights to which he was subjected. In this competently written biography Mr. Williams has made a real and lasting contribution to the literature of the War Between the States.

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Their Beat: Secession

"The North Reports the Civil War," by J. Cutler Andrews *(University of Pittsburgh Press. 813 pp. $6), is a detailed description of the newspapermen at work on the battle-front. William Harlan Hale, who reviews it below, is the author of "Horace Greeley: Voice of the People."*

By William Harlan Hale

IN A day when the presence of a footnote in a submitted manuscript, or the intelligence that its author is a practising Ph.D., causes the editors of many commercial publishing houses to reach quickly for a rejection slip the university press becomes particularly valuable by continuing to issue streams of scholarly books often with a magnificent disregard of the market. In fact, so ample is the stream these days that one may speak of a happy division of labor under which the commercial house no longer need worry about trying to present the advanced or highly specialized work at all, knowing that some academic press is pretty sure to pick it up.

But on occasion this division of roles is disturbed when a Manhattan publisher, risking a long shot, underwrites a book on the same specialized subject as his ivy-mantled counterpart. Since neither of them probably stands to make a dime from their effort the question becomes, Who has got the better book?

I hold in my hand, in this corner, weighing three pounds, from the University of Pittsburgh Press, Professor J. Cutler Andrews's 813-page treatise on the reporting of the Civil War in the Northern press, of which the final 158 consist of notes, acknowledgments, appendices, bibliography, and index. In my other, weighing barely two pounds, from Alfred A. Knopf in New York, I hold non-professor Louis M. Starr's 1954 entry on the same subject, "Bohemian Brigade: The Civil War's Newsmen in Action," running to 351 pages plus only twenty of apparatus. Starr's book when I reviewed it in these pages last year struck me as being a highly spirited study of a subject hitherto little explored. It turned up a mass of obscure and interesting lore to dramatize the theme of the American reporter stepping forth from the lowly wrappings that had hitherto held him at a moment when the technical revolution in newspaper-making and communications coincided with an overwhelming domestic event, with the result that our modern high-speed conception of news, and with it the obligation to report the news fully, was born. I liked Mr. Starr's knowing narrative feel; perhaps I should have added that his book was also a model of compression.

—*From the book.*

"...high-speed conception of news and the obligation to report the news fully [were] born."

SO ENGAGING a subject might merit a second, fuller treatment even within the space of a year. What, then, does Professor Andrews have that Mr. Starr didn't have? He has 460 more pages, for one thing. He not only doubles but at many points trebles and quadruples the detail Mr. Starr offered. Does he have any comparable enrichment of ideas, new interpretations, or insights to offer? I have labored long over Professor Andrews's exhaustively buttressed three pounds, with their catalogues of just which reporters were at just what battle for what publisher, and have yet to discover any particular ideas in them at all. There are facts, and more facts, and references to other authorities with whom one can cross-check the facts. But there is little evaluation of them, and where one would like to catch a whiff of Civil-War printer's ink one gets the aroma of the library stack.

One page gives us a discussion of the ages and educational backgrounds of Northern reporters. Another remarks that "some of the better accounts of the Battle of Bull Run . . were those written by Stedman George Wilkes, John Russell Young Henry J. Raymond, and Charles Carleton Giffin"—but it doesn't get around to giving samples that might show why they were good. A third does quote Bayard Taylor writing during McClellan's Peninsular operations, but does it thus:

"The Bucktails[8] want me to embark with them, and I shall try to do so . . I saw Hawthorne[9] this morning. He also, is just off for Fortress Monroe and I hope to meet him there again."[10]

To find out what Numbers 8, 9, and 10 mean you have to turn to the notes on page 684—by which time I was asking myself, Why did the Professor bring in all this, anyway?

Immensely detailed chapters recount the doings of the correspondents at Antietam and Gettysburg, but in them the stellar individual feats of Smalley and Byington—which Mr. Starr had singled out as touchstones—rather become obscured in the smoke of battle and the parade of references. Everyone present is accounted for, but

(*Continued on page* 48)

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GERMANY

The Men Who Were Nazis

"They Thought They Were Free: The Germans, 1933-1945," by Milton Mayer *(University of Chicago Press. 345 pp. $4.75), is an American journalist's report of his conversations with ten average former Nazis in a small German town in an attempt to discover the bases of the Hitler tyranny and their probable effect on the future. Professor Walter L. Dorn of the Ohio State University, who reviews it below, served with the U. S. military government at the end of the war.*

By Walter L. Dorn

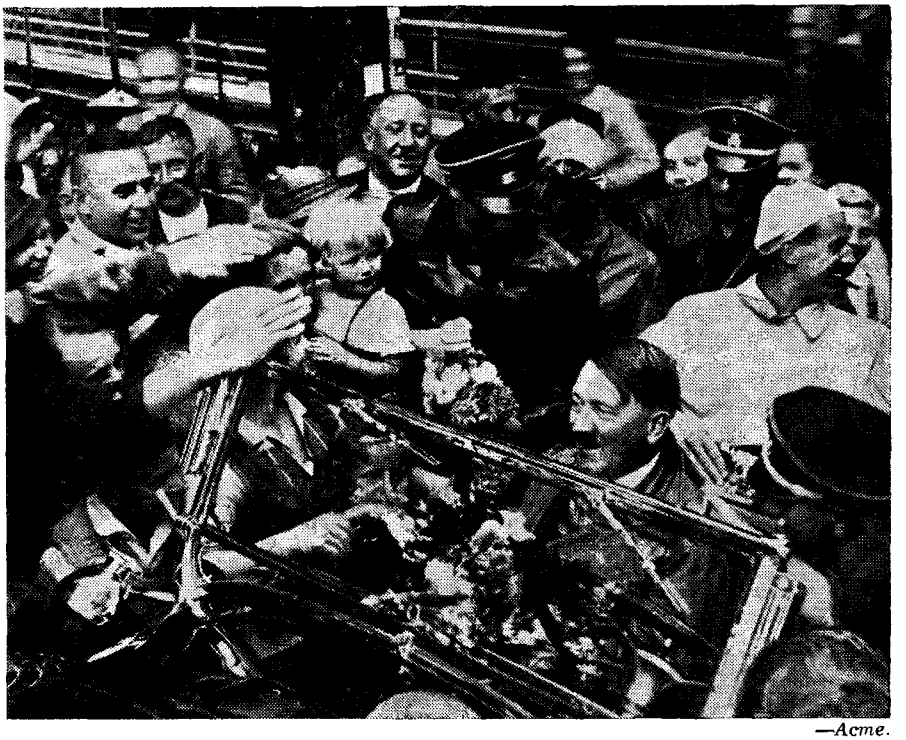
TO THOSE who have come to accept the Bonn Federal Republic as a healthier political and social organism than was the Weimar Republic; as having a fairly stable parliamentary system from which both Communists and Neo-Nazis are eliminated and which is dominated by moderate and resistance elements; as a state with a free and expanding economy, an independent press, and a vigorous trade-union movement; finally, to those who regard the Bonn Government as a reliable and consistent supporter of American policy in Europe Milton Mayer's "They Thought They Were Free" will come with something of a jolt.

What Mr. Mayer presents to his readers is less an historical study than an analysis of a contemporary situation. Beginning as a study of certain Nazis eight years after the collapse of the regime it broadens out into a political prognosis, and this prognosis is not encouraging. It is a pleasantly discursive, not unsympathetic, but certainly one-sided book, sometimes brilliant and penetrating, as when it deals with the attraction and repulsion between the German and the Jew, usually entertaining, though not without certain grave historical errors. Writing as a liberal American journalist of German descent and Jewish religious persuasion Mr. Mayer aims—and in the opinion of this reviewer largely succeeds—at scrupulous fairness and unsparing honesty. It is this that gives his book its muscular punch.

This volume is the result of a sojourn in 1953 in a small town in the American zone of Germany which the author chooses to call Kronenberg. There he lived on intimate terms with ten former members of the Nazi Party for the purpose of intensive interrogation and study, concealing from them only the fact that he was a Jew. The persons whom he selected were not men of power and influence but belonged rather to that anti-labor, anti-capitalist, and anti-democratic lower-middle class which was the mainstay of the early National Socialist movement: a tailor, a baker, a police officer, a cabinetmaker, a bank clerk, a salesman, a bill-collector, a teacher, and a student. Mr. Mayer does not correlate their responses with Hitler's abandonment of "middle-class Socialism" in 1936 in favor of big business, imperialism, and racialism when they, too, lost their privileged position. But this does not invalidate his conclusions.

Mr. Mayer found that all these "little men" still looked back nostalgically to the Nazi regime (at least until 1939) as the happiest time of their lives, as the period during which they enjoyed better food, housing, and job security than before or since, as the time when the Nazi Party gave them a sense of belonging and in the interest of social harmony narrowed the gap between the rich and the poor. The American Occupation has not made anti-Nazis of these people, and what we call freedom was not for them an adequate equivalent for what they had lost since 1945. Most of them still exhibited a sharp revulsion against parliamentary democracy, and with the exception of the teacher none of them felt that the rights of man had been either violated or inhibited by Hitler.

MR. MAYER'S pivotal interest is in the postwar survival of anti-Semitism which he curiously equates straightway with National Socialism itself. Here again, he finds that with the possible exception of the teacher none of the ten had altered their fundamental attitude toward the Jews since 1945. To be sure, with the exception of the stormtrooper tailor, who served a three-year prison sentence for setting fire to the local synagogue, they had not directly participated in Nazi crimes. All of them, including the tailor, felt ill at ease about the monstrous slaughter of innocent people, but they had no qualms about the deportation and expropriation of the Jews. The whole formidable postwar effort at enlightenment had completely failed to convince these persons of the inherent iniquity of anti-Semitism. Convinced that Germans are still sunk in the irrational mystique of racialism, Mr. Mayer concludes that with the new postwar pressures of defeat, division, foreign occupation, and the cold



—*Acme.*

The popular leader—"the Nazi Party gave these 'little men' a sense of belonging."

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war superimposed, like Pelion upon Ossa, on the already existing pressures it is fantastic to assume that it cannot happen again. It will, he contends, not only happen again, but must happen unless the life of seventy million people is altered at the depth. Indeed, one cannot but agree with Mr. Mayer that full justice has not caught up with the spirit which led to Nazi crimes.

It is with the remaining sections of the book that this reviewer's difficulties begin. It is one thing to say that the Federal Republic must still conquer and win the loyalty of its internal enemies, and quite another to contend that twenty-five million Germans are still irrevocably committed to an authoritarian state. The author contends that the progressive proletarianization of the German middle classes is one of the significant developments of the past forty years. Today the German *Bürger* is a proletarian. Germans reject Communism, Mayer admits, but only under that name. Given further ravages among the impoverished middle classes some new form of anti-Communism as yet unconceived is bound to arise, but it will be Communism nonetheless. Marx, so runs his repetitive refrain, is talking to more Germans today than ever before. What this reviewer challenges is less the author's facts than the one-eyed ruthlessness of his deterministic argumentation and logic.

The critical reader, therefore, will prefer the author when he reports his conversations with his ten Nazis, where he is on solid ground. When he contemptuously dismisses the more than 150 per cent economic recovery of Western Germany as the mumbo jumbo of fatuous financiers and consigns the bourgeois to the eternal proletariat he is viewing as static a situation which is still essentially dynamic. Again, before the student of German politics accepts the indiscriminate transfer of Mayer's findings on his ten Nazis to West Germans generally he will demand the documentation which the author does not supply. Assuredly, this book has a punch, but not all its punches find their target.

Nazis in the Dock

"Nuremberg: German Views of the War Trials," edited by Wilbourn E. Benton and Georg Grimm *(Southern Methodist University Press. 232 pp. $4), offers the opinions of a dozen representative Germans on the precedent-breaking trials. It is reviewed here by Professor Lawrence D. Egbert of American University.*

By Lawrence D. Egbert

HOW do the Germans feel about the Nuremberg trials? An answer to that question is provided by "Nuremberg: German Views of War Trials," a volume of translations of ten representative articles which have appeared in German legal journals and two statements made at the trial by defense counsel. The articles were written between 1945 and 1949 by outstanding German lawyers, several of whom served as defense counsel before the International Military Tribunal. Wilbourn E. Benton and George Grimm, editors of the volume, present these views as "an exchange of ideas . . . rather than a debate." There is a thoughtful introduction by Mr. Benton, useful footnotes, and a brief bibliography of books and articles, chiefly those in the German language.

Some of the German writers claim that the IMT was not a properly constituted international criminal court of justice, since the victorious powers created it, established its rules of law and procedure, and served as both prosecutor and judge. They point out that individuals should not be prosecuted for waging aggressive war since there was no accepted definition of aggression and no international law or criminal law, at the time they committed their acts, which made these acts punishable. And they affirm the doctrine of superior orders asserting that the finality of Hitler's commands relieved lower members of the hierarchy from legal responsibility for their acts.

But it is noteworthy and highly praiseworthy that some of these German scholars did not permit their technical objections to the Nuremberg trials to obscure their belief in its importance and its merits. Dr. Lüders, Regierungs-Direktor in the Ministry of the Interior of the German Federal Republic in Bonn, pointed to

> . . . well-founded doubts as to whether in view of what the German people had suffered from the defendants the German judge could have been capable of such objectivity and dispassionateness, and whether they could have shown such a degree of independence as was shown by the judges of Nuremberg.

He also declared that the Nuremberg Tribunal

> . . . has promoted the development of international law in a magnificent manner. . . . It is immaterial whether the Charter and the Judgment of Nuremberg created new international law or whether existing international law has only been clarified. At any rate, the direct effect of the national law on the individual implies a welcome weakening of the sovereignty of the individual states. Only by the removal of this sovereignty can a collective order be created which guarantees to all states and men security and peace.

And Dr. Ehard, Minister-President of Bavaria, after praising the IMT from a technical viewpoint, urges Germans to read the official trial record that they may be able to understand that "the tragic today had to develop from the criminal yesterday." He then declares that

> . . . the future is more important than the past! With this understanding we may salute the Nuremberg trial as a guide post for the further development of the law of nations. A democratic Germany will further this development with all its strength. We also are of the opinion that it represents a tremendous advance of the law of nations if in the future war of aggression is prosecuted as an international crime without regard to the nation or the person, and if the responsible statesmen are personally taken to account. We consider it correct if in the future murder, ill-treatment of members of the civilian population of the occupied territories or their deportation for slave labor, or their banishment from their homes, the taking away of their property, plunder of public or private property, persecution for political, racial, or religious reasons are punished by international law regardless of the person.

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"A dull morning ushered in the ninth of November 1918 in Berlin . . . the streets looked as they had looked for many months past. Men, most of them middle-aged and old, all of them weary, were hurrying to the factories. Women were hurrying to the factories. Many of them had a lemon-coloured complexion; they worked in munitions plants and handled picric acid. There were other women; they carried the morning newspapers from door to door. Other men; they carried long poles with which they turned out the gas-jets high up on the lamp-posts. There were no bakers on their rounds with rolls (the Berliner's traditional breakfast food), no milkmen on their rounds with milk; there were no rolls, there was no milk.

"The street-cars were driven by women; the conductors, too, were women. The street-cars, the city trains, the underground trains clattered along noisily; their bearings were worn out and there was not enough metal to replace or repair them, not enough grease to lubricate them properly. The people clattered along noisily; they were ill-clad and their shoes had soles of wood and their heels had rims of steel.

"Everywhere in the streets of the capital were soldiers in groups of three . . ."

This is the setting for events in Germany between November 1918 and March 1919, when a Socialist Republic was proclaimed (by accident), thwarted in its growth (by design) and finally destroyed – by intrigue and civil war. The author was there – and he tells a graphic and dramatic story of the struggle between and within the political parties. A struggle that led from World War I straight into Hitler's Third Reich.

FAILURE OF A REVOLUTION

By Rudolf Coper

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Germany's evil genius?

Friedrich von Holstein was one of Bismarck's chief subordinates at the German Foreign Ministry. From 1890 until 1906, he was largely responsible for planning and directing German foreign policy, though he never held a conspicuously high rank. Since his death, equal measures of prejudice and lack of information have combined to make of him an evil genius of sinister and self-seeking policy.

But Holstein kept diaries, wrote countless letters, and began memoirs. It is a selection from these that show his keen sardonic mind, his sharp eye and the gift for character and tableau of a disenchanted novelist. It is with the publication of these important documents that the true assessment of Holstein's place in German history can begin.

THE HOLSTEIN PAPERS

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THOMAS GREY

By R. W. KETTON-CREMER

THOSE who know of Gray only as the author of the *Elegy* – a vaguely melancholy figure – will find in this biography all the melancholy but also the intellectual scope and interest of one of the most learned men of his day and, when he unbent, one of the liveliest letter-writers in the language. His fascination as a human being is not exhausted by his being a representative eighteenth-century figure, nor even as being a manifest influence on the whole later course of English poetry.

"An absorbing and entertaining portrait."–*The Manchester Guardian*

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Six Medieval Men and Women

By H. S. BENNETT

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Margaret Paston – wife and mother, providing food and clothing for the household, administering the business affairs of her husband's estate.

Margery Kempe – both a holy woman and an intolerable trial to all she met, she wept her way to Jerusalem and back.

Richard Bradwater – a small farmer, a tenant on a late feudal estate and a troublemaker who upset the complicated manorial life of dues and duties.

Typical and yet individual are these men and women whose deft and sparkling profiles portray English society in the late middle ages.

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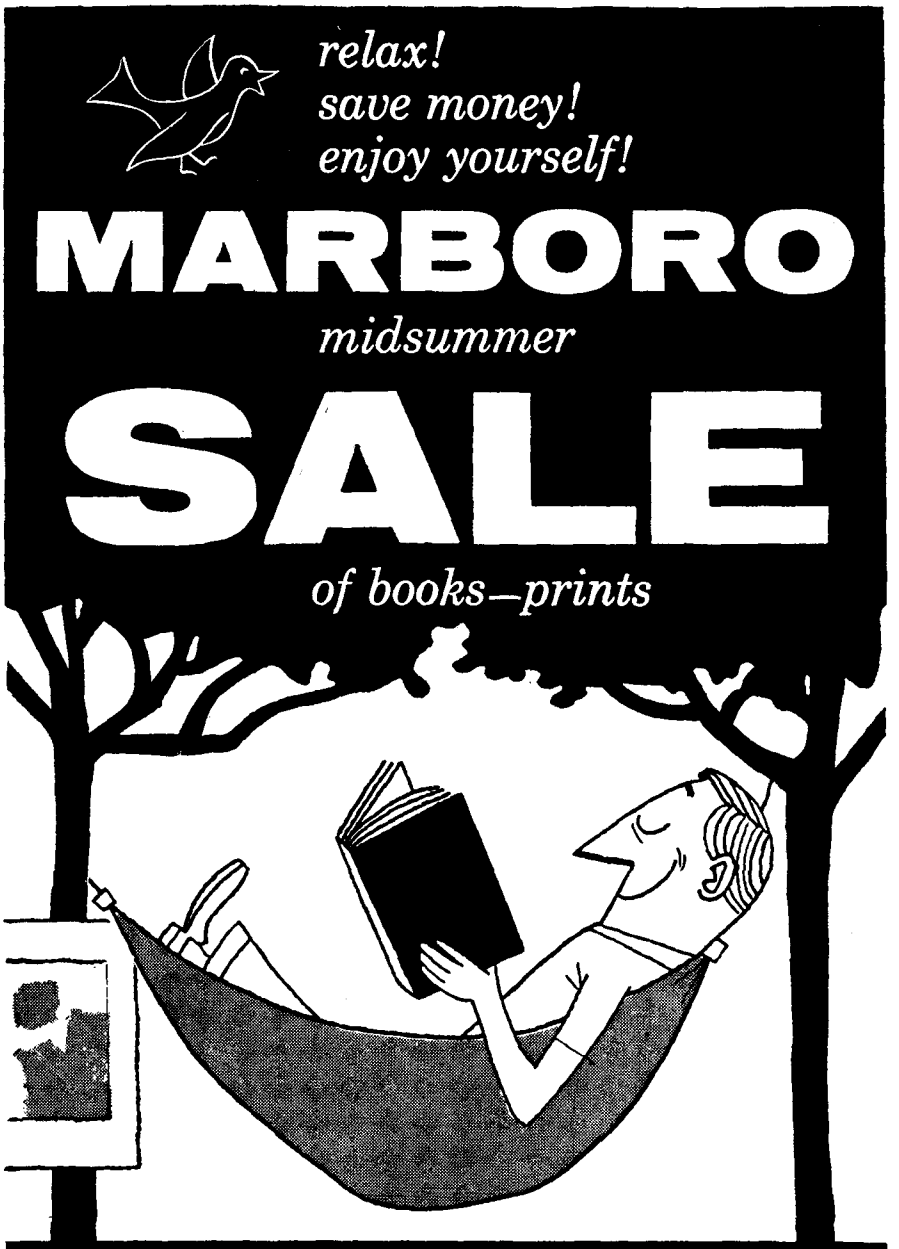

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SR GOES TO THE MOVIES

Calling Dr. McIver

REMEMBER when Lew Ayres gave Olivia de Havilland two Rorshach tests in "The Dark Mirror" and discovered which of the twin sisters was sane and which the homicidal maniac? Remember Hitchcock's "Spellbound," when Gregory Peck drew the lines on the tablecloth with his fork and discovered Ingrid Bergman was nervous because she had once pushed a sibling onto a picket fence? There was a period in Hollywood, eight or ten years back, when every other film had its psychiatrist and its flashback to a childhood trauma. Although the psychiatric cycle waned, the influence of this stimulating world of ideas has continued to be pervasive; today we seldom get a villain without at least a paragraph of Viennese jargon to explain how the poor chap got that way. With all the interest in this area, however, it is striking to note that we have never had a mature and valid film about a psychiatrist. Now, in **"The Cobweb"** (M-G-M), we have a lulu.

The drama of "The Cobweb" begins with the new drapes. Or, more properly, the matter of the drapes brings to a head the intricate, fascinating patterns of personality pressures which are woven through the life of the Castle, a psychiatric treatment center first described in William Gibson's fine novel and now brought to the screen by John Housman with almost all of its tension intact.

There are three different sets of drapes in all. One is a reproduction of satirical sketches of sanitarium life drawn by a brilliant young patient, printed and sewn by other patients as part of the artsy-craftsy self-government program initiated by Dr. Stewart McIver, medical director of the institution. Stitched into this set of original window hangings are the souls of Stevie Holt (John Kerr), a gifted young artist who has been taught to believe in nothing but betrayal; Meg Rinehart (Lauren Bacall), a low-heeled, pockets-in-the-skirt handicraft teacher whose emotional life consists of contemplating *memento mori* of a lost husband and son; and Dr. McIver (Richard Widmark), who is simultaneously wrestling with young Stevie's slowly relaxing wariness, his own wife's frigidity and narcissism, his growing attraction toward the leather-working lady named Meg, and attempts by his hospital co-director (Charles Boyer) to sabotage McIver's milieu therapy techniques, which may be briefly described as a process of equipping patients to face the real world.

The second set of drapes is a lilies-and-leaves pattern in chintz selected by an absentee trustee and adopted as a personal project by Karen McIver (Gloria Grahame), whose exterior is as seductive as her interior is glacial.

Still a third set of drapes is prepared by Miss Inch (Lillian Gish), the ancient guardian of the establishment's purse, more interested in saving money than in rescuing the wanderers of this institutional wasteland.

In one instance violence has been done to the book. The part of Karen McIver is played by Gloria Grahame, who projects all the spite and soul-smallness of the wife without suggesting her needs and fears. When a Code-dictated ending requires the doctor to go back to his wife, rather than facing the consequences of a divorce and marriage with Meg, the resolution is not only flat, but also an affront to all the decently divorced.

The other performances have more mettle. Widmark is tough and sharp as the dynamic McIver, though perhaps a trifle lacking in the intellectual dimension of the role. John Kerr does a sensitive job of work as the tortured young artist. Boyer, who has always been a better actor than the movies have permitted him to be, fills completely the outlines of the once-eminent doctor now concerned with drink, casual lechery, and battles for administrative control. Lillian Gish makes a salty Miss Inch. Oscar Levant has a small but effective role as a patient who fluctuates between acid wit and naked depression. Bacall is intelligent and attractive in her smart, subtle way.

There are several things about "The Cobweb" which make me feel it is one of the most rewarding films I have recently seen come out of Hollywood. It appears to me to be a completely new story, which is headline material in itself. More, it's a mature story of the most exciting kind, in which the interior dramas of the individuals are brought together in outward dramatic events which have revelation and consequence. I have quibbles about the casting which seem to have introduced some coldness, but I wish to tell you that this is quite a motion picture. —LEE ROGOW.

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TV AND RADIO

Why Are We Going?

"TOWARD the end of the season," a television colleague remarked to me recently, "everybody gets tired. They slow down." Everybody, it seems, except the indefatigable Mr. Sylvester L. Weaver, Jr., president of NBC. "Summer and slough," he has announced "are no longer synonymous in programming. Through the "spectacular" concept, which was established in the fall season, we intend to give summer television new peaks of interest." Midway through June Mr. Weaver presented the first of four special summer programs, "Remember? . . . 1938," starring Groucho Marx and H. V. Kaltenborn—a pointless, generally witless, dreary ninety-minute attempt to evoke variety entertainment from the chronology of a calendar year. It belied rather sharply Dr. Weaver's holiday prognosis. Perhaps the Oldsmobile Division of General Motors, which will sponsor the next three hot-weather spectaculars, will have better luck than Reynolds Metals, which paid the bill for the first program.

"Remember? . . . 1938" warrants comment here, however, not as a shadow of summer substance to come, but as an illustration of the Achilles heel in the NBC president's current predilection for peripatetics. Mr. Weaver, you are no doubt aware, is the master builder of "Monitor," the new weekend Puck of radio which puts a fresh girdle round the world in forty-eight hours. "Monitor" takes you places and brings you people from early Saturday morning to Sunday midnight. Its chiefest demand is your ability to absorb the persistent reiterations of its identifying signal—certain weird, strident oscillations. Its next chief demand is an extremely high boiling point in your combustion of disjointed, fragmentary trivia. Two minutes at a motor speedway in France, where a tragic accident has occurred; three at a California beach, divided evenly among a jazz orchestra, a seal, and an assortment of underwater fish; thirty seconds of the sound of an out-of-season oyster bed; a highly relative duration with Marilyn Monroe, etc., etc.—this is the stuff of which "Monitor" is mostly made. This is NBC's candidate for radio's renascence. Bury the dead. This ghost is an irreverent joke at the tomb of a once proud eagle whose wings were often tipped with meaning.

NBC is being captained by a brilliant showman—of that there is no doubt. He has a flair—and the budget—for creating identities—sometimes rather irritating identities such as the "Monitor" signal. He remains, in this, a faithful disciple of the LSMFT gospel preached by the late president of the American Tobacco Company, George Washington Hill—"Make 'em mad and they'll remember you." This is all fine—in the business of broadcasting. But NBC would sound more convincing in its protestations about the state of the art if, in its running around smartly, it more often moved an inch or two in the mind and the emotions. "Remember? . . . 1938" skidded tastelessly over the surface of a year strewn with such diverse paving-blocks as "Flat Foot Floogie with the Floy Floy," Hitler, Mussolini, and Neville Chamberlin, "Knock, Knock, Who's There?," the Joe Louis-Max Schmeling prizefight, and ragged footage from the old film "The Wizard of Oz." Groucho seemed bored, Mr. Kaltenborn embarrassed. Aside from these two negative attitudes, no one on the program displayed any approach at all to the year portrayed. There was no theme, no integration—merely a shapeless revue of random materials mistakenly calculated to entertain.

"The Wide Wide World," NBC-TV's ninety-minute camera odyssey in June's last week, left more substantive footprints in television's sands. Guided by Dave Garroway, this ambitious program in the Producers' Showcase Series achieved—if not an attitude—at least a sustained mood, that of an unhurried summer day's glimpse of vistas and people at play in cities of the United States, Canada, and Mexico. Too long in its brief life TV rested immobile in a studio, sterile in its wonderful promise of a window on the world. In "Wide Wide World" Mr. Weaver and his associates reached out successfully into some of the values of the remote. They captured lyric aspects of the American summer scene; they expressed the scope of the continent; they worked out some difficult, pioneer patterns of cross-country camera synchronizing. A jazz concert in the nation's capital, a mock bullfight in Mexico, a ski-scene atop Mt. Hood, a Shakespearean festival in Ontario. By all odds to this viewer the filmed rehearsal scenes of the Canadian "Julius Caesar" performance were the most rewarding. The weak-

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est were the vapid flurries of ski-sport at Mt. Hood, and the postcard stereotypes of Mexican dances which preceded the bullfight.

As a last item, "The Family of Man," a modest, unheralded half-hour on CBS-TV, the same Sunday as the Marx-Kaltenborn stasis, proved that in the alchemy of artistry it is possible to be poised, at rest, and yet to travel far, deep, and well. The program, which featured Carl Sandburg, was the last of the season in the series "Adventure," presented by the American Museum of Natural History in New York and by CBS-TV. Edward Steichen, the photographer, also appeared. He originally created "The Family of Man" as a photographic exhibition for the Museum of Modern Art. "Adventure" made the exhibit the subject of a selective documentary treatment, produced by Robert Northshield and directed by Joseph Scibetta. The television camera looked at representative photographs in the exhibit. It regarded them in full, or focused first on some striking element of a picture, then pulled back and examined the whole. The narrators, Ted Pearson and the producer, spoke simply and effectively a sensitive text written for the treatment by David Ebin. Eugene Cines's score deepened the feelings evoked by the pictures and words.

The photographs had an inborn theme, of course, created prior to television by Mr. Steichen—the essential oneness of mankind throughout the world. The creators of the program only transmitted the exhibit in television terms: but in their selection of the pictures to be shown; in the flow, cuts, and dissolves of their camera shots; in the matching of text and music they were faithful to the intention and character of the original concept. The program moved in measured, effective stride through courtship among all peoples, love, childbirth, hunger, antagonisms, grief, religious reverence, laughter, work, and wonder. A rich, exciting, to-be-remembered odyssey: and the program never took a single step except with the seven-league boots of the mind adventuring in an idea. I know many viewers who would gratefully go along on such remotes—if TV provided more of them.

—Robert Lewis Shayon.

MIDDLE AGES

Clash of Two Cultures

"A History of the Crusades," edited by Kenneth M. Setton *(University of Pennsylvania Press. Vol. 1: edited by Marshall W. Baldwin. 694 pp. $12), is the first of a five-volume cooperative work by American and British scholars. Professor Richard A. Newhall of Williams College, who reviews it here, is the author of "The Crusades."*

By Richard A. Newhall

IT WAS hoped that Professor Dana C. Munro would crown his scholarly career with a large-scale history of the Crusades, the fruit of a lifetime of research. That he disappointed this hope may be due in part to the demands made by the American university system upon the time and energy of academic scholars. But Professor Munro stimulated among his disciples an enthusiastic interest in the Crusades which some of them in turn have handed on to their students. Soon after Munro's death in 1933 some of this group began to make plans for a cooperative history as a substitute for the one which the master had not found time to write. After twenty years the first of five volumes has appeared. The set will be more than a monument to the memory of a distinguished scholar and teacher.

A cooperative work makes possible a wider approach than can be expected from a single author. This has great advantages. Several European specialists contribute chapters which help to fit the Crusades into their proper Asiatic setting. A quarter of the text is devoted to the Moslem world, and the account supports Sir Hamilton Gibbs's assertion that, "unexpected as it may appear to the Westerner, it must be clearly realized that the Crusades did not produce much of an impression on the Islamic world in general." But the influence, both negative and positive, of the Moslems upon the Crusades was decisive. Recently there has been considerable study of the Asiatic sources, and this puts the Crusades in wider perspective, freed from Western parochialism.

IN GENERAL the approach is one of scholarly austerity which some "general readers" may regret. No thesis is developed. What appears is a sort of super-chronicle, compiled from statements in many sources critically checked against each other, giving a maximum of chronological accuracy. Devotion to a very high standard of scholarly objectivity seemed at times to sacrifice interpretative insight. The method could be called interpretation by analysis. While attentive enough to personnel, these scholars work hard to be impersonal.

At one point, however, Sir Hamilton Gibbs exhibits enough ardor for his subject to offer a penetrating and illuminating opinion. "The reign of Saladin," he writes, "is more than an episode in the history of the Crusades. It is one of those rare and dramatic moments in human history when cynicism and disillusion, born of long experience of the selfish ambitions of princes, are for a brief period dislodged by moral determination and unity of purpose. Without this foundation the Moslem armies could never have sustained the exhausting struggle of the Third Crusade. If that achievement is to be seen and understood in its historical setting an attempt must be made to show how, using—as he had to use—the materials to his hand within the political circumstances of his age, Saladin triumphed over all obstacles to create a moral unity which, though never perfectly achieved, proved just strong enough to meet the challenge from the West."

For persons addicted to the historical oversimplications picturing the Crusades as part of the East-West struggle or as an ideological conflict between Christianity and Islam works such as this should be required reading. The urge to indiscriminate aggression wherever success seemed promising had been going on among Christians and Moslems alike for several centuries before the First Crusade without significant religious emphasis. That urge continued on both sides during the Crusade, vitiating the holiness of the holy war. Religion may give some vigor to or provide a cloak for aggression but lacking victory religious ardor subsides. Too many different things get mixed up with so-called ideological and culture "conflicts" to justify concentration upon these in an effort to understand history past and present.

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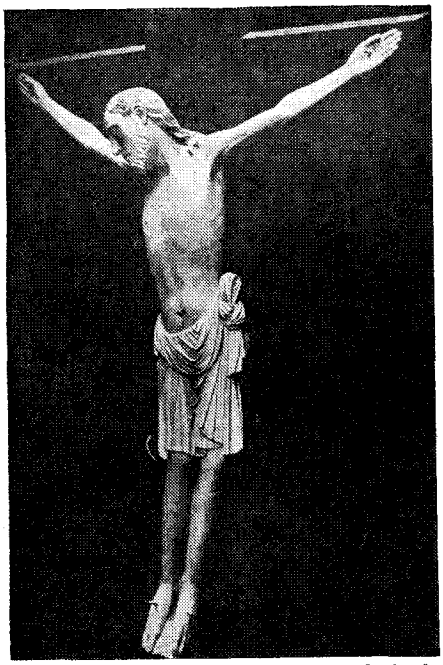

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Cherished Objects

***"Monuments of Romanesque Art," by Hans Swarzenski** (University of Chicago Press. 102 pp. 238 plates. $25), is a rich collection of the artistic heritage of eleventh- and twelfth-century Europe, critically annotated by a distinguished scholar. Harry Bober, our reviewer, is associate professor at the Institute of Fine Arts of New York University.*

By Harry Bober

THERE are picture books and picture books, but so many of them these days are of such limited substance that the phrase has come to serve as the briefest statement of polite dismissal. That it is not sufficient to appease the idling eye and indolent intellect may well account for much of what turns up in the remaindered book lists. Hans Swarzenski's "Monuments of Romanesque Art" is not just another picture book. It has all the advantages of this popular form but is carried out according to standards entirely exceptional in this class. It is, moreover, a distinguished scholarly achievement in all respects without having to resort to professional "ploys" of qualification or elaboration which often confuse or at least discourage even the most reasonable of non-professional readers.

In a way the method Mr. Swarzenski employs in the book constitutes a subtle self-portraiture. As one who responds to works of art with un-

(*Continued on page 62*)

Oklahoma

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From the Campus

WITH the academic year at an end a tally of new recordings put into circulation from collegiate sources shows them to be gratifyingly high in quality, if much smaller in quantity than one might hope. As noted in an introductory survey in *SR* last year (March 13, 1954), there are obstacles as well as advantages for the non-commercial campus record producers. Of primary importance is the question of distribution and sale, which seems to have been best answered by such an organization as New Haven's Overtone. That is to say, an independent affiliate utilizing collegiate resources.

To be sure, it helps to have such an excellent collegiate asset as the Augustana Choir of Augustana College in Rock Island, Illinois, which shows its prowess in works of Britten, Bach, Ralph Vaughan Williams, etc. This group has toured widely and won the approval of critics nationwide for its finesse and discipline, attesting to the painstaking effort of Henry Veld, its conductor.

Thanks to the skilful work of Lura Stover, who is described as the producer of the disc, the apt choice of a hall which sets off the voices perfectly, and first-class processing, this disc is a model of its collegiate kind, approaching professional standards in every way. As for the performances themselves, Britten's setting of W. H. Auden's "Hymn to St. Cecilia" is beautifully clear in tone and enunciation of the text, the Bach double motet "What Can Life Be But a Shadow?" well articulated, and Vaughan Williams's double chorus "Lord, Thou hast been our refuge" done with particular attention to the English text. The shorter pieces are also well done. If there is a slight complaint to be registered it would be with the uniform emphasis on technical execution rather than musical values. But that is an old, almost endemic, trait in choral singing. The brand name under which this record is issued is Word, and the number is 4001-LP.

The enterprising School of Music of the University of Illinois, which has to its credit a recording of Monteverdi's "Vespro della Beata Vergine" directed by Leopold Stokowski, last year persuaded Ernest Ansermet to take part in its annual Festival concert, with results audible on CRS 4. Both sides are devoted to works by representative American composers who are members of the School's faculty: Robert Kelly by his setting of Amy Powell's "Patterns," Burrill Phillips by a concerto for piano and orchestra. The soloists—Mary Jane Paul, soprano, and Claire Richards, pianist—are also members of the faculty.

Though Ansermet's personal traits are not as conspicuous in this effort as Stokowski's are in the Monteverdi, both works are admirably prepared and soundly performed by the symphony orchestra of the University. No doubt some of the more exposed instruments are in the hands of faculty members, but the standard throughout is decidedly good. To my taste the piano concerto is a more interesting work than the vocal one; however, they are both welcome additions to the American catalogue, which would probably have had to wait much longer to be recorded by commercial means.

Rather more modish in a high fidelity way is CRS 3, in which Paul Price, an assistant professor in the School of Music, conducts the University of Illinois Percussion Ensemble in five compositions for battery. In addition to such whacking indispensables as Edgar Varese's "Ionisation" and Chavez's "Toccata" (its fifth version, no less, on LP) the disc offers a rather ingenious "Introduction and Allegro," by Jack H. McKenzie, the Canticle No. 3 of Lou Harrison, and "Three Brothers," a creation by Michael Colgrass utilizing solo bongo drums (played by the composer), maracas, cowbell, and tom-toms, as well as the more conventional timpani, tambourine, cymbals, etc. The results should be sufficiently teeth-rattling to satisfy the most exacting connoisseur of organized noise.

Whether the proper direction for a collegiate recording project is toward such esoterica or in more catholic areas is arguable; the Teachers College of the State University of New York at Fredonia, New York, has answered the question to its own satisfaction by combining both. Its "Fredonia Music Series 1953-1954" is an ambitious album of two twelve-inch LPs, in which there is a gamut from Francis Poulenc's masterful "Mass in G," excellently performed by the school's College Choir directed by George Gunn, backed by a side of characteristic works played by the Concert Band directed by Herbert Winters Harp. Included in this sequence are Samuel Barber's "Commando March," selections from Handel's "Royal Fireworks Music," and—a not-so-well considered choice—the "Pines of the Appian Way" from Respighi's "Pines of Rome."

THE second Fredonia LP is devoted to such varied matter as Debussy's sonata for 'cello and piano played by Charles Arnold, 'cello, and Lawrence Schauffler, piano; a selection of Morley, Wilbye, Byrd, di Lasso, and Martinu sung by the school's Madrigal Singers, and works for wind quintet by Robert Marvel, John R. Barrows, Vincent Persichetti, and Jacques Ibert played by the Faculty Woodwind Quintet.

On the whole the vocal works are more consistently well performed than the instrumental ones, where vagaries of intonation creep in from time to time, but it is good to hear from these samples that musical standards are high at Fredonia. According to the credits, George Gunn who directs the College Choir is also recording engineer. He has done an expert job. (FMS 1 is the catalogue description).

Rather the reverse is a collection of items by the Hamline A Capella Choir, of Hamline University in St. Paul, Minnesota. Its choice of repertory—the "Lamentabatur Jacob" of Christobal Jacob, Charles Ives's setting of the Sixty-Seventh Psalm, and Britten's "Jesu, As Thou Art Our Saviour" in particular—is consistently good, but the sound is muffled by the use of an echoey recording site, the recording is at 78-rpm and on shellac, both factors of disadvantage beside the more modern techniques exploited in the Augustana, Urbana, and Fredonia products. Concentrating on the musical values themselves, the verdict is that the Hamline ensemble is excellently schooled, led by its director Robert Holliday with a good deal of artistic sensitivity. Perhaps another year the masters of these performances can be mated with some later ones for use on LP.

Taken together the collegiate enterprises are flattering to the musical standards of the schools involved and, by implication, to the level of musical education in the country as a whole. What we would like to see—more particularly hear—are more examples of the same from other areas: the West Coast and the South especially. Certainly the production of a good record should be as much a matter of pride for a university as a good book—or even a fair football team.

—IRVING KOLODIN.

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Recordings Reports: Jazz on LPs

PERFORMER, CONTENTS, DATA	REPORT
Brown and Roach, Inc.: The Max Roach-Clifford Brown Quintet. EmArcy MG 36008, $3.98.	A hot, somewhat leathery group that is pivoted on the starkly individual talents of its co-leaders. In the course of the six standards and one original—a solo array of melodic typewriting by Roach on drums— everyone in the group (Richie Powell is on piano, Harold Land on tenor) has his own side, with the exception of bassist George Morrow. The best moments occur during trumpeter Clifford Brown's seven-minute monologue on "I Don't Stand a Ghost of a Chance."
King Richard the Swing Hearted: Dick Collins and His Orchestra. Victor LJM-1027, $3.98.	The breakfast-cereal-box cover and effluvial notes of Victor's second Dick Collins album sandwich a flowing, semi-polished fourteen-piece group that includes, primarily, members of present and past Woody Herman bands (Al Cohn, C. Flores, B. Byers, N. Pierce, etc.). The three originals and five standards were arranged and written by Alec Wilder, Pierce, and Cohn. The frameworks lack any real definition or *éclat* but support the above-mediocre soloing, with the leader, a moving, shy-toned trumpeter, especially persuasive.
The Duke and His Men. Victor LPM-1092, $3.98.	An extremely welcome, if sometimes spotty, set of twelve reissues by the incomparable Ellington band of 1940-42. Included are "Chelsea Bridge," "Five O'Clock Drag," "John Hardy's Wife," "Bakiff," "The Giddybug Gallop," "Clementine," "The 'C' Jam Blues," "Moon Over Cuba," "*Morning Glory*," "Dusk," "*Moon Mist*," and "*Are You Sticking?*". Now, perhaps Victor, pricked by the fun of putting this together, will issue another volume that might include such as "Jumpin Punkins," "Blue Serge," "Main Stem," and "What Am I Here For?"
Don Elliott Doubles in Brass. Vanguard VRS 8016, $3.95.	Don Elliott plays trumpet, mellophone, and vibraphone here, in company with Aaron Bell, Bobby Donaldson, and Ellis Larkins, whose gentle, original, ladylike chords on piano are always interspersed with a firm beat. The results on the two Elliott originals and four standards are parlor jazz that lilts along steadily.
Six Valves: Don Elliott and Rusty Dedrick. Riverside RLP 2517, $3.98.	Don Elliott, on trumpet only here, in a session distinguished from the above by strong doses of whimsy. The other melody instrument is that of trumpeter Rusty Dedrick, whose fly-blown style makes a good balance for Elliott's delicate, slippery attack. The outstanding side is a sly blues, "Gargantuan Chant," which the two men approach with plunger mutes and a wind-in-the-face directness. Dick Hyman, who wrote and arranged the four originals and two standards, M. Lowe, E. Safranski, and D. Lamond form the rhythm section.
Jam Session featuring Maynard Ferguson. EmArcy MG 36009, $3.98.	Listening to these two extended time performances from the West Coast (An up-tempo blues: 17:05, and a medium-tempo standard: 16:07) is about as exciting as skeining wool. The solos, which seem to sausage on forever, are by H. Geller, B. Cooper, B. Gordon, M. Bernhart, C. Williamson, J. Simmons, M. Roach, and Ferguson, who provides the record's only diverting feature—the fact that he doesn't do any aerating up in the heavenly registers of his instrument (trumpet).
I Like Jazz! Columbia LP JZ 1, $.98.	A frank plug for jazz and especially for Columbia's great storehouse of jazz material, arranged, through twelve selections, six of which have never been released before, as a short history of jazz. Represented are Wally Rose, Bessie Smith, Armstrong, E. Condon, Bix, P. Napoleon, the Duke, Wilson-Holiday, Goodman, Pete Rugulo, Turk Murphy, and D. Brubeck. George Avakian's notes are a concise history of the music. The price: 98¢.
Helen Merrill. EmArcy MG 36006, $3.98.	A striking first LP by a twenty-four-year-old singer whose delicate, plaintive, and husky approach to her material is continually underlaid with emotion. She tends toward a bent-note self-consciousness on the slow tempos, faults that disappear on up-tempos. At least half the value of the record is in the wonderfully sensitive settings provided by arranger Quincy Jones and executed by Clifford Brown, D. Bank, B. Galbraith, Jimmy Jones, M. Hinton, O. Pettiford, and O. Johnson. Seven well-chosen standards.
The Sam Most Sextet. Vanguard VRS-8017, $3.95.	More front-room jazz by flutist-clarinettist Most, in company with baritone-saxophonist Marty Flax, B. Galbraith, Aaron Bell, B. Triglia and B. Donaldson. Pleasant primrose textures to talk and muditate against, and not much more despite the arrangements of Hall Overton, R. Woelmer, and Q. Jones.
The Nat Pierce Bandstand. Vanguard VRS-8017, $3.95.	Nat Pierce, sometime pianist and arranger for Woody Herman, with Doug Mettome, Urbie Greene, M. Flory, R. Kamuca, and Jack Nimitz in three Basie-like jumps and one ballad (all are originals). The fire is near the surface here, but it never breaks through. Listen, though, to the floating island rhythm section of Greene, Page, and Jones.
The Mel Powell Bandstand. Vanguard VRS-8015, $3.95.	A similar session to the above, led by pianist Powell, whose style has not flowered since his return to jazz from a long commune with the classics. Everything swings easily, but there is little room for more than incidental solo expression, from such as the impressive Johnny Glasel (trumpet), Jimmy Buffington (French horn), and Mundell Lowe (guitar). Two sides feature vocals by Joan Wile, a new singer securely in the tradition of Helen Ward and Lee Wiley. Three standards and four originals.
Introducing Freddie Redd. Prestige LP 197, $3.95.	Freddie Redd did not take up piano until 1947, and has since been with Joe Roland and Cootie Williams. He is of the Bud Powell school, and as such, his playing is cautious, clear, and cohesive. If Powell's ideas sometimes rage beyond the pale of his instrument, Redd's don't, which is the difference between the artist and the professional. A solid debut, however.
Joe Roland. Bethlehem BCP 17, $3.85.	Individuality does not come easily on the vibraphone, and Roland, who has worked with Artie Shaw and George Shearing, is not yet an exception to that small rule. But his warm competency is continually evident on these eight chamberized standards and four originals. Dick Garcia, an impressive guitarist, Freddie Redd, again, Dante Martucci, and Ron Jefferson make up a rhythm section that is about as springy as a marshmallow.
Clark Terry. EmArcy MG 36007, $3.98.	A forceful, and occasionally stunning, record that has everything that most modern small-band dates lack: motion, excitement, color, and muscle. All the soloists, who number Horace Silver, Jimmy Cleveland, O. Pettiford, Wendell Marshall, Cecil Payne, and Art Blakey, are full of bruff and go, with Terry, a kind of Simonized Rex Stewart, Cleveland, a giant new trombonist, Blakey, and the two bassmen coming through particularly well. Three of the originals are by Quincy Jones and the other five by Terry. —WHITNEY BALLIETT.

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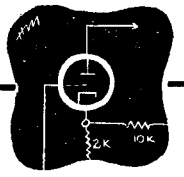


HIGHS AND LOWS

What Kind of a Noise?

SUMER IS ICUM, and with it the open season on captive audiences. With doors and windows open, the usual freedom of choice between Toscanini and Kostelanetz, say, becomes highly academic: you're likely to get both—and a lot more in the bargain—in a polytonal simultaneity which may fascinate Ivesian ears but generally exasperates all others.

If this engulfing tidal wave of sound consisted only of music, however diverse the artists and repertoires, it still might be endured. But under, above, behind, and—worst of all—right *in* the welter of music itself is a far harsher and more intolerable cacophony: that of sheer noise. And while not all of us may subscribe unequivocally to Schopenhauer's dictum that "the amount of noise anyone can hear undisturbed stands in inverse proportion to his mental capacity," no one can deny that noise is an exacerbating torture to the sensitive and an incalculable source of distraction, irritation, and fatigue even to those with tougher sensibilities.

The one virtue to be found in this seasonal invasion of aural privacies is that it imperatively dramatizes a problem which is always with us. Noise. Apart from such drastic expedients as donning ear-stoppers or installing acoustic insulation in at least one or two rooms in our homes, there is little enough that most of us, as individuals, can do about the noise problem as a whole. Yet that hardly absolves any serious listener, above all anyone who himself is particularly vulnerable, from refusing whatever support he can give to local noise-abatement councils and the national efforts of the Acoustical Society of America, which recently have been articulated in a highly timely and pertinent new journal —*Noise Control* (edited by Lewis S. Goodfriend, 57 East 55th Street, New York City 22; yearly subscription rate, $8).

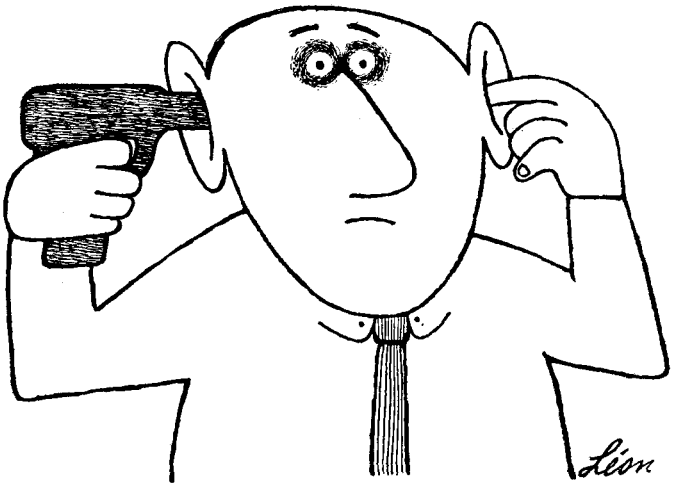
Naturally, the main concerns of *Noise Control* and its supporters are of far larger scope than the immediate difficulties of the individual music-lover, although these too are at least indirectly involved. The basic objectives and principles, however, are the same, and any practice of noise control, like that of charity, can—indeed must—begin at home. Some practical means are obvious enough: a lighter hand on the volume control, to begin with; a reasonable ceiling on hi-fi or other stentorian "demonstrations"; and a discrimination in program materials and hours which takes into account the nearness, tastes, and tolerances of one's family and neighbors. But perhaps even more effective and important, at least where our personal comfort is concerned, is a direct attack on the various types of noises transmitted by or actually generated in our own home sound systems.

Noise that literally is "built-in" broadcasts and recordings of course never can be eliminated, but fortunately this is a relatively minor defect nowadays and always can be minimized by careful selection, the use of an outdoor antenna (and system grounding, where possible), and thorough disc-cleaning plus static-removal precautions. "Picked-up" noise ("interference") generally also can be minimized and often eliminated entirely by comparatively simple means: the use of FM rather than AM receivers, for example, and the judicious employment of power-line "filters." Diathermy equipments are the hardest to filter safely, but since they are not a common home problem, most listeners' worst troubles are likely to be with fluorescent lights. If they can't be successfully filtered, they should be bodily removed from proximity to any radio or magnetic-cartridge pickup.

There remain the comparatively minor but always disproportionately annoying noises which originate in either mechanical or electronic components of the system itself. The worst are hums, rumbles, and crackles. The critical areas are the turntable motor and the first stage of a pre-amplifier, but they are not the only ones. Luckily, the general source of trouble can be at least roughly identified even by a technical novice: for example, if hum or tube noises are heard with the equipment turned on, but with the volume control all the way down, they originate in the main amplifier—usually, if not always, from the output stages. With the volume control turned all the way up (but no record playing), turntable rumble can be checked by turning the motor on and off, while switching between radio and record-player inputs will determine which of these is an (or the worse) offender. When switched to the latter, swing the pickup arm over its full range to check for "hum pickup" and gently tap the pre-amp tube or tubes for indications of "microphonics." Often a tube replacement is all that is needed; in more serious cases it will take an experienced serviceman to track down a defective resistor or capacitor, a "cold-soldered" connection, a mechanically vibrating power transformer, a lack of proper shielding or grounding, a scraping mis-centered speaker voice-coil, or any one of innumerable other possible noise sources.

A lot of fun has been poked at the hi-fi fanatic who exults in playing an unrecorded disc or tape in perfect silence, but—unless he stops there—he isn't as crazy as he seems. He has learned that the banishment of unwanted sounds not only eliminates objectionable aural discomfort, but has the positive virtue of notably extending the *useful* dynamic range of any audio system. For in music, absolute loudness is far less significant than the available spread between loud and soft: pushing the background noise level down toward the threshold of hearing is just as effective as trying to raise the top signal level nearer the threshold of pain.

Indeed, the whole story of progress in recording and reproduction is one of increasing technological ability to increase the signal-to-noise ratio and thus better select between wanted and unwanted sound. We can get just about all the music anybody could want nowadays, but too many of us still docilely tolerate the noises nobody wants. —R. D. DARRELL.



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Prima Donnas of the Outdoors

By PAUL P. KELLOGG, *professor of ornithology at Cornell University.*

THOUGH the tools used in outdoor recording are largely similar to those familiar in the studio, procedures are different and adaptations of the means themselves may be necessary. By and large, the microphone should be as close to the subject as possible. Sometimes this may be overdone with insects or frogs. However, the problem is usually the reverse. A bird, for example, singing twenty feet from a microphone in the field would be considered in close range; a studio engineer would be in despair if he had to record a prima donna twenty feet from a microphone.

As with all prima donnas, the more one knows about their habits the easier it is to guess what they will do next, and what the chances are of getting the microphones close enough. A study of the habits of birds reveals that many of them have favorite song perches; if these perches can be located and the microphone positioned near them, it will only be a matter of time until the bird chooses to sing from that perch. Song perches often seem to serve as the fence-posts which outline the area considered by a male bird to be his own territory. Here he will not tolerate any bird of his species except his mate. Often most song takes place along the boundaries of adjacent territories.

When microphones are to be placed near song perches, ability to climb trees or to heave a line over a selected branch above a selected perch is useful. Sometimes it is a good idea to place two or more microphones at perches where the bird is expected to sing; when the bird arrives the appropriate microphone may be plugged into the amplifier or the appropriate fader opened up. When it is necessary to leave the microphone in place for long periods, such as overnight, some precautions should be taken to protect it against rain or heavy dew. For this purpose we often use a small cone made of waterproof paper and taped to the microphone cable just above the microphone.

Sometimes a bird shows great interest in a reproduction of its own voice. When this happens it appears that the birl is very conscious of his territorial rights and is interested in driving out the other songster. One of our earliest experiences of this kind occurred with a mockingbird in Florida in 1935. We were reproducing a mockingbird's song in the house when we noticed a mockingbird at the window. We moved the loudspeaker into the yard and prepared a small perch for the bird in front of the speaker. When the song was reproduced, the bird first tried to find his rival, walking around the speaker, and looking into the rear opening. Finally, perhaps in exasperation, perhaps in an effort to show that *he* was the better singer, the bird sat on the prepared perch and sang continuously for several minutes. It was then a simple matter to shut off the loudspeaker and open the nearby microphone so that an excellent song was recorded.

We now carry with us a small loudspeaker with about fifty feet of cable attached to it. The speaker can be used in the car to monitor the recorded sound, but we prefer to use earphones for this purpose unless there are visitors present who also want to hear the sounds. The primary purpose of the loudspeaker is to permit the bird to hear its own song in order to entice him to come closer. An almost perfect recording of a winter wren's song was secured in this manner. A winter wren was heard singing high in a spruce tree. Normally these birds prefer the tangled roots of an overturned tree. Because we were anxious to record the song, we used the parabolic reflector, and except for wind whistling in the tree tops, the recording was satisfactory. But we hoped to do better, so we placed our loudspeaker and a microphone without the reflector, in the most likely looking spot among the roots of an overturned tree. The speaker had hardly started to reproduce the wren's notes when the bird came down to investigate. After a moment the speaker was silenced and the recorder was started. Almost at once the bird commenced to sing. He was not more than two feet from the microphone and well protected from any wind by the towering forest and the tree roots. He continued to sing in the same spot for over half an hour.

Some birds sing best on the wing, and we have occasionally solved this problem for such birds as the woodcock and chimney swift by suspending the parabolic reflector from a tripod twenty feet high, by means of a soft cord so that it would make no noise as we aimed it about the sky.

One bird, the water ouzel, of the western United States, seems to prefer to sing on a boulder in the midst of a rushing, roaring canyon torrent. This problem was solved by placing the microphone on the boulder. The bird returned and finding this new and slightly higher perch, hopped upon the microphone, and the only difficulty was the noise of his feet as he twisted about during his song on this new perch.

Some birds sing from high trees, and others from stones in the middle of a grassy field. Most birds prefer to be conspicuous when they sing. Perhaps the most difficult group of animals to record are those of the jungle, where the foliage is so thick that the bird is seldom seen. Here the best one can do is to point the parabola by ear until the sound is heard loudest in the earphones. Often the remainder of the day is then spent trying to find out what bird has been recorded.

When recording frogs, toads, or insects it is often possible to place the microphone very close to the singing animal without disturbing his song for more than a moment. This has the advantage that little amplification is required and background sounds are reduced to a minimum. After recording such species, which often occur in great numbers and may easily be captured, we usually bring home specimens so that there will be no question about identification.

When animals sing in chorus, as birds sometimes do, and insects and amphibians often do, some experimenting must be done to determine the best balance between the nearest singers and those more distant. An effort should be made to create a recording which gives a true concept of the concert.

Drs. Allen and Kellogg recording a bird.

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MUSIC TO MY EARS

The Vienna Festival, 1955

VIENNA.

THIS year's Vienna Festival, the first since the signing of the Austrian peace treaty, provides a welcome opportunity for reflection. For those of us who have lived here since the end of the war Vienna has undergone a remarkable transition, perhaps one of the most remarkable in Europe. The "Third Man" atmosphere, while perhaps exaggerated in the film, was near enough the truth at the time: Vienna was then a dark city, a cul-de-sac politically and culturally, a point of no return. Vienna in the summer of 1955 is a city of light, a city thronging with tourists whose sidewalks are filled with gay cafés, whose streets are crowded with automobiles, local and foreign. The traffic problem—non-existent in 1947—is certainly a headache to the authorities, but it is another welcome sign of Austria's striking economic recovery.

Vienna's Spring Festival, not as widely publicized as those at Salzburg or Edinburgh, is gradually attracting more and more foreigners. And while I felt that the 1954 festival offered a more balanced musical diet, there were many other elements in this year's program to attract tourists whose tastes do not run to music of the twentieth century. For the first time since these festivals were inaugurated ballet played an important role, and the Viennese had a chance to see visiting companies from Japan (Goyo), Berlin and Jugoslavia in addition to their own. One of the most attractive features of the festival was the production of Karl Zeller's "Der Vogelhändler," a charming operetta played in the open air before the castle of Schönbrunn. There were no operatic sensations (the State Opera is busy preparing for the grand opening of its rebuilt house on the Ring), but there was an impeccable production of "Figaro" in the historic Redoutensaal. One evening, after ten evenings of modern music, your correspondent felt a break was needed and attended a performance of Mozart's "Entführung" at the Theatre an der Wien. It was by no means a special cast (indeed most of the "stars" were singing that evening in "Figaro" at the Redoutensaal), or in any way a "festival" production: but what a matchless performance it was!

There was so much depressingly bad modern music, including several huge oratorios and operas of the twentieth century, that one often longed for the delicate sound of Berg's "Kammerkonzert" or the graceful orchestration of a Stravinsky ballet. This was particularly true of Werner Egk's massive and rather turgid opera, "Christopher Columbus" (conducted by the composer) and Olivier Messiaen's "Turangalila" (conducted by Rudolf Albert). The Messiaen is well known to American audiences but had not been played in Vienna before. If Henry Pleasants is perhaps vindicated by "Turangalila," it is in my opinion the fault of the bad orchestration and the impossible texture of the work, in which gigantic dissonances are succeeded by curious banalities. Moreover, I fail to sense what is undoubtedly sincere religious conviction in the syrupy sentiment of "Jardin du sommeil d'amour." There were, however, happy oases in this desert of stereotyped athletic counterpoint: one of these was a beautiful choral concert conducted by Hans Gillesberger. A group of Gesualdo madrigals was succeeded by Anton Heiller's Motet, "Ach, wie nichtig," for eight-part *a cappella* choir (1949); this contrapuntally severe and spiritually inspired work, which lasts twelve or thirteen minutes, is without any question the finest music to come out of postwar Austria. The concert ended with Luigi Dallapiccola's charming "Canti di prigionia." Gillesberger, who has made several LPs, is a tireless and sensitive choral conductor, equally at home in the Renaissance, in Haydn's masses, or in modern choral music.

The big event of the season, musically, was the première of Anton Heiller's "Psalmen-Kantate," commissioned last year by the magazine, *Oesterreichische Musikzeitschrift*. The text is based on the Confessions of St. Augustine and a compilation of several psalms, and the work is scored for a very large force including four soloists, choir, and orchestra (with quadruple woodwind and brass). Heiller is a young composer (b. 1923) with a formidable knowledge of counterpoint and choral technique; the work is perhaps a little long (it lasts about an hour) in places, but there are positively shattering moments in which Heiller has brilliantly portrayed the sinister power of the Anti-Christ. The work ends with a radiant and moving song of faith. The composer conducted the performance, which labored under the usual handicap of too few orchestral rehearsals, but which—like many first performances—was so inspired that the occasional small slips passed almost unnoticed. Heiller's style is on the one hand eclectic, a mixture of German and French tradition (with elements of Frank Martin), but on the other fiercely linear and personal. There is no doubt that he is one of Europe's most promising composers.

The Philadelphia Orchestra under Ormandy impressed the Viennese more than any other visiting orchestra since the war. The wind players and the sound of the brass (one paper commented that there were only three small imperfections of attack in the brass in one evening—a record for Vienna) were particularly praised. The programs were on the whole rather conservative (the first included Bach, Beethoven, and Brahms), but this provided an ideal point of comparison. The Philadelphia is certainly more disciplined than any Viennese orchestra, but one felt that their playing, possibly because of the conductor, was occasionally a little impersonal, their perfection perhaps lacking in the human warmth that Furtwängler's three B's always had. It was a curious coincidence that Leopold Stokowski was also here in Vienna, conducting the Vienna Philharmonic Orchestra. However much one may object to Stokowski in matters of taste, his uncanny control over an orchestra was immediately apparent: the Vienna Philharmonic Orchestra—with its violins all placed on the left—really sounded like the old Philadelphia for minutes at a time.

This was really an international festival. Many composers were here, including Samuel Barber (for the first European performance of his "Kierkegaard Prayer," Op. 30), Rolf Liebermann (for "Concerto for Jazz Band and Symphony Orchestra"), Messiaen, and many others from Germany. The soloists appearing at this year's concerts included Alexander Brailowsky, Zino Francescatti, Nathan Milstein, Ralph Kirkpatrick (with a program of delicious Scarlatti sonatas and the "Goldberg Variations"), Irmgard Seefried, and Fischer-Dieskau.

Vienna, the proud defender of conservatism, has finally succumbed, and succumbed gracefully, to modern music. At the opening concert the Minister of Education, Dr. Heinrich Drimmel, gave a significant speech. "Austria," he said, "must not be a cultural museum: it must devote itself to the present apart from conserving and treasuring its past."

—H. C. ROBBINS LANDON.

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BOOKED FOR TRAVEL

Man on a Dune

THE Outer Banks is an arched eyebrow of sand off the Carolina coast where ships run aground, where the populace is largely descended from castaways, and where—in the curious Elizabethan patois—what waits for no man is *toid* and *toime*.

When an Outer Banker speaks in the first person he puckers up as if he has been sucking a lemon. It comes out *oi*. And when he says goodbye he says, "May the Lord take a likin' to you."

The salty shipwrecked characters set up house in settlements along the sandbars which they dubbed with such terse handles as Duck, Waves, and Salvo. One of the early sailors named Midgett all but established a seaside dynasty along the Banks. Over at Manteo on Roanoke Island the local telephone directory lists forty Midgetts and Midgettes including Mrs. U. S. Midgett, Miss Eulalia, Mrs. Parthenia, and Midgett and Midgett, plumbers. Anybody who isn't a Midgett or a Midgette is a Meekin, and between Midgetts and Meekins they have things sewed up like Christians on Pitcairn Island.

Among the other descendants of Carolina castaways are ponies whose ancestors washed ashore on some foundered ship long years ago. They run wild down on Ocracoke Island, and twice each summer they are rounded up with much ceremony of the old Wild East, counted and branded and set free to romp the sandbars again until next summer.

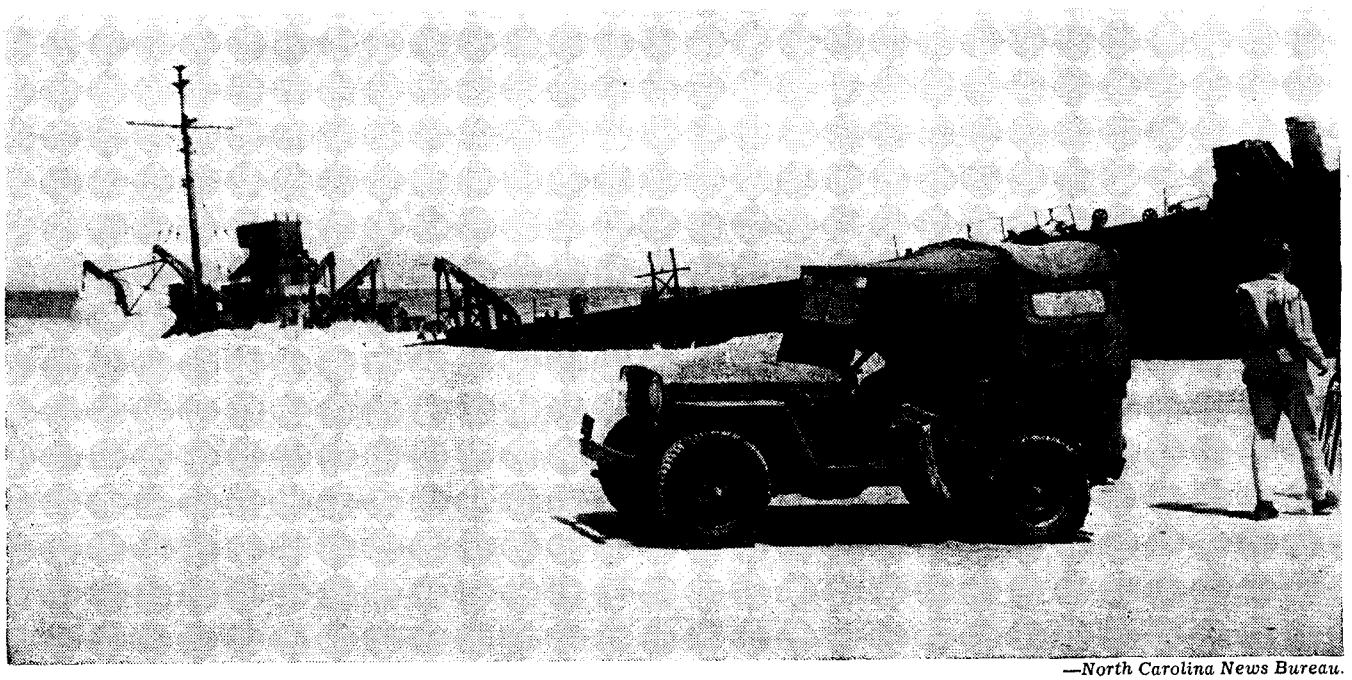
Since the dunes drift and shift like waves of the sea, houses are set up on stilts. Most of them are built of weatherbeaten shingles, and for decorative reasons that escape me their porches are equipped with white benches that face inward towards the house and away from the view. Hotels and summer houses are beautified with such artistic accessories as old whalebones, rusty torpedo casings, obsolescent buoys, and mines presumed deactivated.

All told, some 800 wrecks lie moldering on the shoals, and there are jeep trips along this Graveyard of the Atlantic to read the headstones and sometimes to see the skeletal ribs of old hulls protruding through the dunes. Markers commemorate the sinking of the British tanker *Mirlo* by a German submarine in the summer of 1918 and the disastrous loss of the USS *Huron*, which went down in November 1877 carrying 103 sailors with her. There is a record of a Spanish shipwreck at Hatteras as early as 1558, and some of its crew were said to have been kept in custody by Indians.

BUT the strangest case was the ghost-ship *Carroll A. Deering*, which was discovered one winter's morning in 1921 adrift on Diamond Shoals, the largest quicksand area in the world, save Hollywood. Her canvas was up and she showed no distress signal. A rescue party put out from the Coast Guard station. They found her fully rigged, food on the stove, uneaten food on the table, and nobody on board but the ship's cat. The day before the *Deering* had spoken to a lightship sixty miles to the south and reported that she had lost her rudder and needed help. The lightship's wireless was out of order, but a steamer carrying an antenna was sighted nearby and the lightship signaled her to stand by for a message. Instead the steamer's crew unfurled a tarpaulin over her name and changed course. Some believed the steamer was a pirate ship and had done in the crew of the *Deering*, but nobody ever found out for sure and the descendants of the lone cat who live now at Hatteras aren't talking.

Not all the wrecks were beached in bad weather, or so it is claimed down along the Outer Banks, where some bearded types like to think of themselves as descendants of pirates. The resort of Nag's Head is supposed to have gotten its name from a quaint practice of running horses with lanterns on their necks around the dunes. To the ships at sea the bounding lights looked like other ships at sea, so they hove to for a closer look. Once the craft was on the shoals the beached pirates took over the loot.

The village of Straits once had a Methodist minister named Starr. During the summer of 1813 a severe drought killed the crop, and by winter the citizens were starving. The Napoleonic wars were on and the British



—*North Carolina News Bureau.*

Outer Banks—wrecks lie moldering, rusty torpedo casings adorn the lawns, the fate of the *Deering* is still a mystery.

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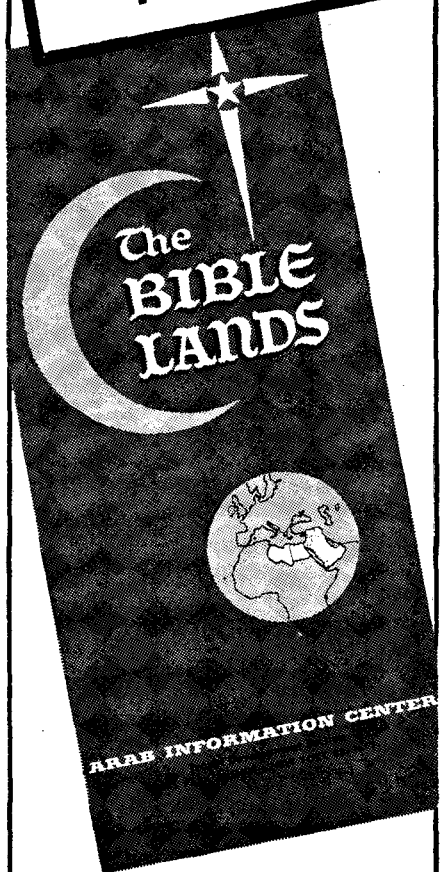

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had thrown up a sea blockade. The winter was so cold it was impossible to break through the ice-covered sounds to fish. Things were tough, so Preacher Starr began to pray. "If it is predestined there be a wreck on the Atlantic Coast," he intoned, "please let it be Thy will that it happen here." Not long afterwards a ship loaded with flour cast up on the banks and the famine was over. The Lord had taken a likin' to Preacher Starr.

NO FAMINE threatens the Outer Banks nowadays, and visitors to the big hotels like the Carolinian at Nag's Head will be met with five-course breakfasts that include hominy grits, corn-meal cakes, and Chowan River herring roe served with scrambled eggs. Single fried oysters, big as a fist, are the main dish of a Saturday lunch. While I'm on the digestive tract I ought to point out to anyone who is motoring down that the Point Harbor Grill at Point Harbor, N.C., at the entrance to the Wright Memorial Bridge over the Currituck serves about the best crabs I have found anywhere. And I say this at the risk of being *persona non grata* in sovereign Maryland, crab headquarters. Once every October the Grill gives a monster outdoor Currituck roast mullet outdoor party, cooking the fish individually by jamming them on hundreds of spikes set around the fire.

Before taking total leave of the subject I should, I guess, also apprise you of yaupon tea, a beverage brewed from a shrub that grows along the Banks. Leaves and twigs are chopped up and dried in an oven, then steeped in hot water and mixed with syrup, orange and lemon juice, and cinnamon. The Indians were said to have prized yaupon tea, and an early historian reported that the leaves fetched a fancy prize when carried inland and sold to highland tribes. The reason is that yaupon tea is said to make ladies and gents take a likin' to each other.

For those who would like to travel south from Nag's Head, a free ferry operates to Hatteras Island, which has a new road running along the sandbar. Hatteras has been incorporated into the nation's first seaside recreational park. For $8 you can fly across to Ocracoke Island, where a jeep will meet you and convey you the length of the roadless sand strip to the outpost of civilization at Ocracoke Village. The Carolinian Hotel runs jeep trips the whole way, but with two crossings by ferry the round-trip excursion takes twelve hours which, as any dogface will readily tell you, is more than enough to give you the Willys.

Roanoke Island, which lies between the Outer Banks and the Carolina mainland, was first explored by a

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party dispatched by Sir Walter Raleigh in 1585. Two years later, after the first group returned home, Raleigh sent out another party, this time with women and children. They settled on the island, rebuilt the old homes, set up new ones, and established Fort Raleigh. Virginia Dare became the first white child to be born in North America, but if the settlers read a good omen into that historic event they were deluded. War between Spain and Britain cut off the colony, and when relief ships finally arrived in 1590 all that remained of the settlement was a post lettered with the single cryptic word "Croatoan." The fate of the colony is a mystery, a fateful mystery dramatized in "The Lost Colony," a symphonic drama played each summer in the Waterside Theatre on an open hillside sloping down to Roanoke Sound. Scrub oak and dogwood and yaupon bush grow in the woodlands which the fanciful insist is inhabited by a white deer who is really the ghost of Virginia Dare traveling incognito.

It's a clear view from Waterside Theatre across Currituck Sound to Kitty Hawk, where the Wrights first flew. High on a dune, anchored by sea oats and Bermuda grass, is a sixty-foot granite pillar commemorating man's first successful flight in a powered aircraft back in December 1903. Laid out on the ground are the distances the Wrights covered and the monorail along which the plane was launched. Their hangars have been recreated and even supplied with the same brands of groceries popular in 1903. There were no newspapermen present that gusty day down on the Outer Banks when man first conquered the skies, and if the first distances covered seem incredibly short when laid out on the ground, by the fourth flight Wilbur had remained aloft for fifty-nine seconds and covered 852 feet. The Lord had taken a likin' to him.

—HORACE SUTTON.

LITERARY I.Q. ANSWERS

1. Josefa Duran, in "Pepita," by Victoria Sackville-West. 2. Anna Holbein, in "A Candle for St. Jude," by Rumer Godden. 3. Tamar Cauldwell, in "Tamar," by Robinson Jeffers. 4. Esmerelda, in "The Hunchback of Notre Dame," by Victor Hugo. 5. Essie Carmichael, in "You Can't Take It with You," by Kaufman and Hart. 6. Karen, in "The Red Shoes," by Hans Christian Andersen. 7. Minea, in "The Egyptian," by Mika Waltari. 8. Elisaveta Alexandrovna Grusinskaya, in "Grand Hotel," by Vicki Baum. 9. Eva Sorel, in "The World's Illusion," by Jacob Wasserman. 10. Ninetta Crummles, in "Nicholas Nickleby," by Charles Dickens.

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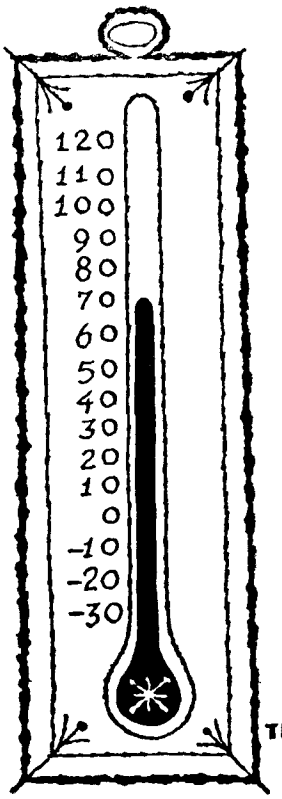

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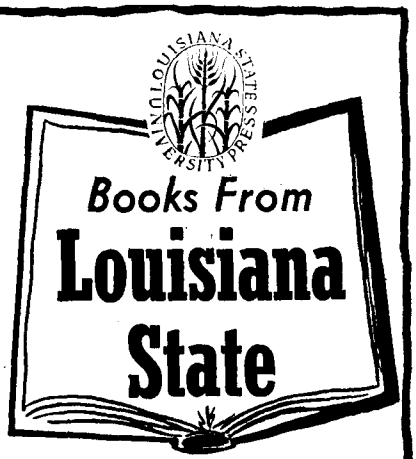

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Americana

Continued from page 30

that does not bring them back alive.

Perhaps it was necessary for a scholar like Dr. Andrews to come up at some time with every last bit of evidence. His book, we are told, was financed with a "generous subsidy" from the Buhl Foundation. Our generous foundations, like our ample university presses, are the envy of less happy lands. It is not for the reviewer to suggest that there are times when some of them become a bit too generous in the pursuit of the sheer accumulation of data. It is good to have the data, but better to have them selected with judgment.

Notes

REAL LIFE "RED BADGE": A Texan who served in the infantry and the cavalry from the Seven Days through Second Manassas, Fredericksburg, Gettysburg, and Chickamauga to Joe Johnston's surrender to Sherman set down his reminiscences in 1908 and they were duly put in print in his home town of Beaumont. The edition was small, and the remnant was destroyed by fire in 1924, seven years after the old soldier's death. The University of Texas Press has now restored his narrative to circulation: **"Rebel Private, Front and Rear,"** by William Andrew Fletcher ($3.75). Private Fletcher was an honest man and a shrewd observer. "This effort is made through memory," he begins, "as I have no written data." He does not concern himself with the higher strategy, but sensibly confines himself to what he saw, heard, and thought. He concedes that on several occasions he was scared to death. Comparison with "The Red Badge of Courage" is inevitable, but it is unlikely that Private Fletcher ever read Stephen Crane, although Stephen Crane would have enjoyed reading Private Fletcher. Bell Irvin Wiley continues an essential preface.

—JOHN T. WINTERICH.

THE U.S. COMES TO CALIFORNIA: One of the richest lodes of documents on the early history of California is the papers of that cowhide merchant, diplomat, secret agent, and busybody Thomas Oliver Larkin. Probably the most influential and best-informed American merchant in Mexican California, Larkin had emigrated there in the 1830s and subsequently he became the first and only United States Consul there. A proponent of peaceful annexation to the United States, he sought to persuade Californians to secede from Mexico. At the same time he was on excellent terms with the rapidly expanding American colony whose sheer size, he believed, would eventually bring California into the Union without bloodshed.

The task of publishing Larkin's papers—they amount to more than 4,000 pieces—is being undertaken under the expert hand of George P. Hammond, director of the Bancroft Library. Volume V of **"The Larkin Papers"** (University of California, $10) covers the period from June 1846 through December of that year. That was the time of the Bear Flag Revolt, the final crumbling of Mexican power, and the seizure of the territory by United States armed forces.

While many collections of documents are by their nature rather dull going, this volume of "The Larkin Papers" is exciting from cover to cover, since it is history in the making through the pen of a keen and observant writer. An added pleasure is the scholarly and unobtrusive editing by Dr. Hammond, whose handling of the diverse letters, scraps, notes, and official reports was no easy task.

—ALDEN WHITMAN.

TO THE GOLD FIELDS BY SEA: Americans are always intrigued by the fabulous story of the search for California's gold. In **"California Gold Rush Voyages"** (Huntington Library, $5) John E. Pomfret has brought together three records of the voyages around the Cape to California. C. H. Ellis was a passenger on the brig *North Bend*; John Stone went around the Cape on a large ship named *Robert Bowne*; Cleveland Forbes was skipper of the *California*. Each of these diaries reports the tediousness of the long voyage. Ellis's notes are brief and are concentrated on the hurricanes, the long waits to get through the Straits of Magellan, the natives, vegetation, and animals at the tip of South America. John Stone enriches his entries with information on Rio de Janeiro, "a disgusting, filthy city," many complaints about his captain and the horrible food, reports of other passengers that show his keen insight. He gives a detailed account of the ancient city of Lima and the new San Francisco, "if a few adobe buildings and wooden shanties, and a large number of canvas tents can be so called." Despite severe lung hemorrhage Captain Forbes discharged his duties on the U.S. mail ship *California* in a heroic manner. His records, too, are brief. He describes the greed and selfishness among the passengers and the desertion of the crew at San Francisco. These diaries are rewarding reading. The fears, the dangers, the homesick-

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ness, and the great drive for gold are vividly presented.

—RALPH ADAMS BROWN.

BOOKS IN THE WHITE HOUSE: What sort of books do Presidents of the United States read? Three authorities on general reading and specific readers answered that question in the latest Windsor Lectures in Librarianship at the University of Illinois. Arthur E. Bestor of the Illinois faculty discussed "Thomas Jefferson and the Freedom of Books," David C. Mearns of the Library of Congress "Mr. Lincoln and the Books He Read," and Jonathan Daniels of the Raleigh *News and Observer* "Franklin Delano Roosevelt and Books." Packaged as **"Three Presidents and Their Books"** (University of Illinois Press, $2.50), these papers provide an amiable, accurate, and much more than footnote-ish contribution to the study of the interplay of the printed page and the human mind. And they have high entertainment value. Examples: Jefferson nodded heavily when he recommended John Baxter's "New and Impartial History of England," which Mr. Bestor describes as "a sorry combination of plagiarism, expurgation, and clandestine emendation." Lincoln "once commenced 'Ivanhoe,' but never finished it." FDR was shocked to learn that Katharine Hepburn "had never heard of 'The Brushwood Boy'."

—J. T. W.

PRESIDENT WITHOUT A PARTY: The "Tyler, Too" whom the Whigs elected in 1840 as a sop to the Southern conservatives in their party became, by the accident of Harrison's death, the man who all but did Whiggery in. He was so vilified in the course of his almost four years in the White House that his true character remains blighted to this day. His positive accomplishments, however, were impressive in accenting the prerogatives of the Presidency, as Robert J. Morgan emphasizes in **"A Whig Embattled: The Presidency Under John Tyler"** (University of Nebraska Press, $3.50).

The Whigs wanted a President who would be under the control of party leaders, especially those in Congress like Clay and Fillmore. Tyler, a cultured and tactful Virginian, a conservative, and a strict constructionist of the Constitution, declined, however, to fit the entire Whig mold. He insisted on asserting, first, his claim to the title of President (he was the first Vice President to take office by reason of a President's death and there was much controversy over his right to be more than Acting President); second, he asserted his right to veto the bank bill and a number of other pet Clay measures; third, he

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succeeded in naming his own Cabinet, and lastly he supported and won his prerogatives in the conduct of foreign policy.

For all of Tyler's limitations in social and economic outlook he was a man of courage and principle. Writing with scholarship and perception, Dr. Morgan sheds some much-wanted light on Tyler's vigorous conduct of the Presidency. His thesis—that "the Whig counterrevolution [to Jackson's rugged concept of the Presidency] foundered on the rocks of executive independence, for John Tyler proved to be a Jacksonian Whig"—is cogently worked out, and it pretty much explains why Tyler wound up as a President without a party and the Whigs ended up a party without a President. —A. W.

PIONEER NURSERYMAN: Born in Leominster, Massachusetts, in 1774, John Chapman was twenty-three years old when he first appeared on the Allegheny Plateau in northern Pennsylvania. Hunger, Indians, wild animals held no fear for John as he moved along the frontier planting trees, selling them or giving them away to the settlers entering the new territories.

In his tattered clothes and strange hat he could be seen in all kinds of weather, dispensing his seeds and his Biblical interpretations. Even before his death "Johnny Appleseed" had become a part of the frontier folklore. Robert Price in his **"Johnny Appleseed, Man and Myth"** (Indiana University Press, $5) has related many a strange tale, but his presentation is more than a collection of folklore for he has traced carefully the records and facts and has presented a flesh-and-blood Johnny who, while eccentric, is a kindly, intelligent, and deeply religious man. —R. A. B.

THE AGE OF NORMALCY: The U.S. Senate's role in shaping the foreign policy of the Harding Administration has in the last twenty years been roundly denounced for its isolationism. But the closer scrutiny provided by John C. Vinson in **"Parchment Peace: The United States Senate and the Washington Conference, 1921-22"** (University of Georgia Press, $4.50) discloses that the lawmakers only reflected public opinion. This, he asserts, was based on the belief that "the United States must keep its sovereignty unimpaired; international problems should be met by conferences; international law could be upheld by moral law; world order could be maintained by public opinion; and peace could best be preserved by disarmament."

In telling the little-known story of how the Senate shaped policy and how the Washington Conference fitted into the then prevailing view that a treaty could be a force for, rather than an expression of, peace Mr. Vinson has done a thorough job. Echoes from the era—Senator Borah, Henry Cabot Lodge, Charles Evans Hughes, Johnson of California—resound throughout the book, and what they had to say makes strange reading indeed three decades and one world war later.

Mr. Vinson puts them all together and comes to the conclusion that a foreign policy unsupported by military force and a world organization was insufficient for America as a great power. Not exactly an inspired conclusion. —A. W.

FDR AS GOVERNOR: Franklin D. Roosevelt's long and controversial Presidency has tended to eclipse the fact that for four critical years he was Governor of New York. The dimensions of the pre-White House Roosevelt were, however, considerable, as Bernard Bellush makes clear in his **"Franklin D. Roosevelt as Governor of New York"** (Columbia University Press, $5).

Dr. Bellush, professor of history at City College of New York, has done a massive job of research, covering almost every aspect of Roosevelt's tenure at Albany. For sharpness of focus the story is arranged as much by topic as possible, with accounts of the Governor's farm policy, his handling of prison problems, his bank policy, his economic attitudes, and his relations with Tammany Hall, each getting special and revealing attention.

From this account Roosevelt emerges as less of an innovator than popular myth gives him credit for. "In housing, education, budgeting, welfare legislation, parks, and water power Roosevelt carried on the work initiated" by his predecessor, Alfred E. Smith, who is credited by Dr. Bellush with planting the seeds of the New Deal. But, if Roosevelt was not an originator of policy, he certainly took the palm for his pragmatic approach to specific situations. He was openminded and willing to experiment in times of crisis, and he appealed directly to the public for support. These characteristics undoubtedly explain the force of his leadership; in the long run they are more important than the question of assigning credit for the origins of the New Deal.

Although the specialist will especially welcome this book, the general reader, if he can forgive its academic cliches, will get an excellent picture of the formative years of our only four-term President. —A. W.

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Belles-Lettres

Continued from page 26

do so Ricardo Quintana, whose "The Mind and Art of Jonathan Swift" appeared twenty years ago (and was recently reissued), has now written the more compact **"Swift: An Introduction"** (Oxford University Press, $4.25).

It is an admirable answer to its author's purpose, for without startling new theories or old fallacies, he briefly summarizes Swift's career, then places him in the complex milieu of his time, and finally analyzes in detail the important writings of his successive phases as man of letters, journalist, Irish patriot, and creator of Lemuel Gulliver. In general Mr. Quintana uses an enlightened historical approach, basing his analyses squarely on the thought of Swift's period, and using modern insights when they fit. What a charming idea, for example, to say that the third book of "Gulliver's Travels" is like a scherzo in a four-movement symphony!

Broad interpretive "introductions" like this one are a very useful means of converting into palatable form the lucubrations of scholarly journals and monographs. If only publishers here were braver about undertaking such literary studies! A full-dress critical biography of Swift by John Middleton Murry was published in England last year. Will it ever see a publication date here? —R. H.

AMERICA'S STRENUOUS AGE: To organize and chart developments in comparatively recent American literature has been the gargantuan task of the critical historians. The complexity of their materials has forced many of them into processes of chronological dissection, the isolation of literary work, and even partial aspects of authors within given eras. The technique, while not always logically defensible, has been convenient enough to give us admirable treatises on the Twenties, the Thirties, and even the Forties. Now we have **"The Strenuous Age in American Literature"** (University of North Carolina Press, $4.50), which is Grant C. Knight's interpretation of the neglected decade 1900-1910 and a sequel to "The Critical Period in American Literature" (the 1890s).

The age of which he writes, exemplified in the strenuous endeavor of Theodore Roosevelt, has been damned by H. L. Mencken as "a time of almost inconceivable complacency and conformity." In the literature of this decade there were curiously diverse strains. The Graustarkian romance was still holding its own and Henry James was a powerful voice. But these, on the whole, were not so influential as the deterministic novels of Herrick, Phillips, London, Norris, and Dreiser. In an era dedicated to the philosophy of getting ahead, "Sister Carrie" was suppressed. This was a time of monopolies, of "Americanismus," and of playing the game hard and fair. There was the sentimentality of Booth Tarkington and O. Henry. But there was also the social protest of Upton Sinclair, the feminism of Edith Wharton, the muckraking of Ida Tarbell and Lincoln Steffens. And there were the writings of Santayana, William James, and Henry Adams ("the classic treatment of frustration"). It was an ambivalent age of puritan conscience and Nietzschean drive. This decade of transition from romanticism to realism was one in which writers of fiction and drama asserted their right to free expression. Compactly, year by year, Mr. Knight has traced major literary developments in the transition, integrating them with social, political, and economic trends. Intelligent cohesion of many elements enhances the handful

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of masterpieces produced in the decade. —E. A. B.

GUIDE TO WHITMAN'S VERSE: It is a truism of modern criticism that the meaning of a poem lies in the poem, not in the poet. It is difficult to attain this in the poetry of Whitman, for even in his own day he had become a legend (to some extent of his own doing); and since then attention has too often been focused on "The Solitary Singer" instead of on his "barbaric yawp." But this year, for at least two reasons, the score can be balanced. Gay Wilson Allen's exhaustive critical biography of Whitman tells all that can be gathered about the poet. And 1955 marks the centenary of the first edition of "Leaves of Grass," whose twelve untitled poems and pugnacious introduction announced the birth of a new American poetry.

As an aid to the reading of the poetry Professor Allen and a collaborator, Charles T. Davis, have edited **"Walt Whitman's Poems"** (New York University Press, $3.75), consisting of selections from "Leaves of Grass" and critical aids. In their long introduction they deal with general elements and the background of the poetry. The two longest poems they print are "Song of Myself" (the 1855 version instead of the ultimate one usually reprinted) and "Passage to India"; and there are a few dozen of the shorter ones. The commentary is somewhat tame and academic, which is not surprising since it originated in the editors' classrooms. But it will help any reader to a more thorough understanding of the poetry. —R. H.

WHITMAN IN OTHER TONGUES: Poetry is one of our most influential exports, and (paradoxically) while it tells other nations something about us, their response to it tells us something about them. This centennial year of "Leaves of Grass" is a good moment to survey the effect abroad of the "Yankee Saint," as Whitman has been called by a Latin-American critic. The editor of the survey **"Walt Whitman Abroad"** (Syracuse University Press, $4.) is Gay Wilson Allen, who is currently having a very busy season. He has gathered about two dozen critical essays and comments from all parts of the world, had them translated into English, and provided a brief preface for each section. (English-speaking parts of the world are omitted because their criticism is more easily available and readable.) The essays that stand out as particularly interesting are a German's comparison between Stefan George and Whitman, a Frenchman's essay on his poetic development, Knut Hamsun's freakish address on "the primitive poet," and a Brazilian's essay "Camerado Whitman." The inevitable fault of the collection is its uneven quality; but its virtues are considerable. They include a selected bibliography (at the end) of translations and additional critiques of Whitman. —R. H.

CHICAGO'S LITERARY AGE: A creative reawakening began in America about 1890, its forms and traits nowhere so clearly defined as in the literary activities of Chicago, which provided a center until 1926. The intellectual, cultural excitement of these three and a half decades is the subject of Bernard Duffey's compact history of **"The Chicago Renaissance in American Letters"** (Michigan State College Press, $6.50). Arbitrarily, but conveniently, he has categorized the movement into two groups and two generations. The first has to do with the protest against dominant business forces and the search for cultural independence (1890-1915). The second has to do with the realized liberation (1915-1926). The first generation of the Chicago renaissance was coincident with a national turning from romanticism toward genteelism, realism, and Whitmanian "popularized" poetry; and with the emergence of libraries, museums, literary societies, and the University of Chicago, among other institutions. The second generation in Chicago's muscular proving ground were bohemian rebels, invoking the cries of Nietzche, Freud, Marx, and Theodore Dreiser. The first group spoke out in newspaper columns (Eugene Field, George Ade, Finley Peter Dunne) and in novels (Henry Blake Fuller, Hamlin Garland, Robert Herrick predominantly). The second is represented by such names as Floyd Dell, Maxwell Bodenheim, Edgar Lee Masters, Sherwood Anderson, Carl Sandburg, Vachel Lindsay, Ben Hecht. The powerful voices of the renaissance were unified and magnified by literary societies—The Little Room, The Round Table, The Dill Pickle Club. And they were encouraged by such organs as *Dial, America,* Francis Hackett's *Friday Literary Review,* Harriet Monroe's *Poetry,* Hecht's short-lived *Literary Times,* and the book pages of Harry Hansen in the *Daily News* and Burton Rascoe in the *Tribune.* The Chicago Little Theatre also had an important part. By 1926 the exodus to New York was well under way, but Chicago had established the American literary temperament. Mr. Duffey's book, too small for its wealth of political, social, and literary details, sometimes threatens mental indigestion. But it is knowl-

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edgeable and sprightly, offering in its limited way a desirable synthesis of Chicago's energetic literary movement. —E. A. B.

KENTUCKY FOLKLORE: In remote, primitive areas of our country, where the sky is still unpierced by TV aerials, folklore still flourishes; yet, ironically, a modern gadget like the tape recorder is now standard equipment for the folklorist. Leonard W. Roberts had one to collect most of his Kentucky mountain tales now published in **"South from Hell-Fer-Sartin"** (University of Kentucky Press, $3.75). In his brief, attractive introduction he tells something of the hill people and the way they live, and so the reader can visualize the telling of these tales.

They are divided into three groups. In the largest, tales of wonder, appear many familiar motifs, but with a Kentucky accent. The jokes and anecdotes in the second group are all brief and presumably humorous; and in the third the myths and local legends deal with fabulous and historical characters and events. To gather this collection of over 100 stories Mr. Roberts relied on eighty amateur contributors—children, adolescents, and adults of all ages. Inevitably their contributions vary in quality, but even a dull artless tale holds one's interest because of its authentic flavor. Aside from its individual excellence this book shows how university presses serve their states and the country at large by producing culturally significant and handsomely made books. —R. H.

MELVILLE ON A GRAND TOUR: On October 11, 1856 one of the passengers listed on a small ship steaming out of New York was "H. Melville, Pittsfield." Formerly a popular, successful writer of romantic tales, Melville had fallen into obscurity when he turned to more ambitious, symbolic novels ("Pierre" and "Moby-Dick") which did not please public taste. To restore his health and spirits he had embarked on an extensive tour of Europe and the Near East. For seven months he energetically traveled the tourist routes in Scotland, England, the Middle East, Egypt, Greece, Italy, Switzerland, Germany, Holland, and then from England back to New York. During his travels he jotted down his impressions and thoughts in notebooks intended only for himself. They are now admirably edited by Howard C. Horsford as **"Journal of a Visit to Europe and the Levant"** (Princeton University Press, $5).

As a travel diary it has the prime virtues. Melville observed with a fresh

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inquisitive eye and set everything down with a trenchant pen. His style for the most part is elliptical and fragmentary. When he was flabbergasted by a sight, as he was by the Pyramids, he allowed himself full sentences to ruminate. Like all travelers, he often thought of homely comparisons: "Bank of Bosphorus—like Brooklyn heights." And near Alexandria: "Pompey's pillar looks like a huge stick of candy after having been long sucked."

Besides these felicities, the journal reveals much of his spiritual problems and struggles. He morbidly visited cemeteries wherever he could, and in Constantinople when he saw a bereaved woman bending over a freshly dug grave he wrote: "All deaf—so much for consolation.—This woman & her cries haunt me horribly." As Mr. Horsford demonstrates in his full annotations, Melville used many of these observations and thoughts, particularly those of Palestine, in his long philosophical poem "Clarel" and in his short poems. (He published no novels for the remaining thirty-four years of his life.) The journal thus has biographical and literary significance; but even as a mere travel diary it can stand on its own as a fascinating, perceptive book. —R. H.

GERMAN SYMBOLIST: If one's knowledge of languages does not extend to German, he may recognize the name of Conrad Ferdinand Meyer (1825-1898) —should he recognize it at all—as but one more reference in literary history. Such an inevitable limitation is both unfortunate and frustrating, for Meyer—Swiss by birth—has a substantial reputation among "specialists" as the first of the German symbolist poets as well as a talented novelist. It is the poetic ability which now engages the attention of Heinrich Henel in **"The Poetry of Conrad Ferdinand Meyer"** (University of Wisconsin Press, $4.50), a volume notable for its penetration and erudition. Mr. Henel's major concern for Meyer as a symbolist pioneer has drawn him into an intensive examination of two areas, which he has distinguished as motifs (symbols for the evocation of mood) and themes (subjects of the poems). Most interesting are the motifs, drawn from various sources—Biblical, literary, legendary, artistic—to illuminate inner states.

Like many symbolists, Meyer separated his poetic from his pragmatic self. His subjects, speculations on life and death, are based on reality. But reality was important to him only as a means of exemplifying inner truth. The great experiences in his life—love of mother, sister, and wife. and of his native mountains—were for Meyer secondary to the creation of poetry. His concept of the life force as mutually destructive and regenerative, and of the symbolic meaning of wind and water may strike many as paralleling the symbolism of Shelley and Dylan Thomas. Meyer, however, was a much more limited poet, producing no more than two dozen first-rate poems. —E. A. B.

SCHOLARS AND BOOKS: Four authorities in closely linked fields joined to do honor to a great book collector and a great book collection when the James Ford Bell Room in the University of Minnesota Library, housing Mr. Bell's Americana of the period of discovery and exploration, including a superb group of the Jesuit Relations, was dedicated. The authorities were Theodore C. Blegen, dean of Minnesota's graduate school; Stanley Pargellis, librarian of the Newberry Library in Chicago; Colton Storm, director of the Western Reserve Historical Society in Cleveland, and Louis B. Wright, director of the Folger Shakespeare Library in Washington. Their talks, crisp, meaty, and to the point, have been assembled in a charming little volume, **"Book Collecting and Scholarship"** (University of Minnesota Press, $5), which eloquently and persuasively stresses the essentiality of the basic printed source in historical research. —J. T. W.

COOPER'S IDEAS ON FICTION: James Fenimore Cooper, our first professional man of letters, is supposed to have begun his career at the age of thirty, when he threw down an English novel he was reading and exclaimed, "I could write you a better book than that myself." He was well equipped for his new career, having a sound education, a strong resolution, a private income, and a wide range of knowledge, sympathy, and irascibility. If not all of the thirty-three volumes of his works are eagerly read today, at least his "Leather-Stocking Tales" still thrill those to whom old-fashioned romantic fiction appeals. But not much attention has been paid to the fifty-seven prefaces which he wrote at various times for his novels, and now Arvid Shulenberger has exhumed them for his book **"Cooper's Theory of Fiction"** (University of Kansas Press, $3). As a literary study it is admirably brief, modest, and well-proportioned. After a general analysis of Cooper as novelist and critic Mr. Shulenberger treats the four major groups of novels: the patriotic, cosmopolitan, idealistic, and finally the "Leather-Stocking Tales." His unpretentious and lucid presentation adds to the value of his contribution to studies about the creator of Natty Bumppo. —R. H.

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Russia

Continued from page 14

added hundreds of specialized articles which have appeared in learned journals. In this mass of material it is difficult to discern any well-defined schools of thought, though certain centers of research have identified themselves with specific approaches and thematic concentrations. The Harvard Russian Research Center, for example, follows a middle course between individual scholarship and well-organized team research with a marked emphasis upon the contribution of social relations to the field of Soviet studies. Published studies on the Communist Party include Richard E. Piper's "The Formation of the Soviet Union: Communism and Nationalism, 1917-1923," in which the author analyzes, among other things, the methods, overt and underground, by which the Communists reconquered borderland areas and firmly attached them to the Soviet regime, and Merle Fainsod's notable study, "How Russia Is Ruled." This book, a co-winner of the Woodrow Wilson Foundation Award, is an outstanding case study in modern totalitarianism, in which the author elucidates how the Soviet political system actually works.

Among the studies of the Harvard Russian Research Center on Soviet politics and social systems, Barrington Moore's two volumes, "Soviet Politics—The Dilemma of Power" and "Terror and Progress—USSR: Some Sources of Change and Stability in the Soviet Dictatorship," deserve special notice. In the first volume the author, in the course of a thoughtful analysis of political power in the Soviet Union, attempts to shed light on such specific problems as the influence of Marxian ideology on Soviet policy and the nature of the actual decision-making processes in Soviet economic and political life. In the second book Mr. Moore explores the possible alternatives confronting the Soviet leaders in a situation in which he regards the tendency towards change as being in delicate balance with the sources of stability. Alex Inkeles's "Public Opinion in Soviet Russia" clearly establishes the interrelations between the media of mass communications and the social system in which they operate. And Raymond A. Bauer's "The New Man in Soviet Psychology" makes a positive contribution in demonstrating the change in the Soviet conception of personality—the new Soviet man is no longer regarded as a creature of his environment; he is master of his own

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fate and thus fully responsible for his thoughts and actions and hence for his adherence to the Party line. Important books in law by Harold J. Berman and in economics have also emerged from the Harvard Russian Research Center.

Columbia's series, Studies of the Russian Institute, has so far revealed a certain concentration on economics and literature, though exceptions to this are Allen S. Whiting's carefully documented study, "Soviet Policies in China, 1917-1924," and "Ukrainian Nationalism, 1939-1945" by John A. Armstrong. Announcements of books that will soon appear, however, suggest an unusual diversity of themes such as German policy and the occupation of the Soviet Union between 1941 and 1944, a study in Panslavism, an investigation of Communism in Czechoslovakia, Polish postwar planning, and a work on the Georgian monarchy.

A distinguished contribution in Studies of the Russian Institute is Abram Bergson's "Soviet National Income and Product in 1937." The author, employing what amounts to a unique methodology for the analysis of fragmentary Soviet statistics, illuminates in a penetrating way many aspects of the Soviet economy, such as the allocation of goods and services, the flow of money, the general financial system, and the economic structure. And David Granick's "Management of the Industrial Firm in the USSR" is an absorbing study in Soviet economic planning, in which we learn that the businessman has survived in the Soviet Union but with functions considerably altered under the supervision of the Communist Party. Further important insights into the economy of the Soviet Union have been provided by the published research studies of the Rand Corporation dealing with labor productivity in Soviet and American industry, and the Soviet national income and product in 1928 and in 1940 to 1948.

FRASER YOUNG'S LITERARY CRYPT NO. 629

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 629 will be found in the next issue.

RSOA ZLAB, MLP BGM?

GW HL!—GNGB, RSOA

BRGMB, QA ZL.

TLKBLH

Answer to Literary Crypt No. 628

Praise undeserved is satire in disguise.

—Pope.

A SOCIOLOGICAL approach, in which belles-lettres are regarded as a valid body of evidence for the social historian of the Soviet Union, is largely employed in the books on Soviet literature which have appeared in Columbia's Studies of the Russian Institute. Harriet Borland's pioneer work, "Soviet Literary Theory and Practice During the First Five-Year Plan," shows what happened to a group of Soviet writers in a society in which literary production is planned in advance like the production of textiles and steel. And Edward J. Brown's "The Proletarian Episode in Russian Literature, 1928-1932," is an exhaustive study of the Russian Association of Proletarian Writers, in which the author conclusively demonstrates—contrary to the official Soviet view—that this important organization was the victim and not the beneficiary of directives from the Central Committee of the Communist Party. A collection of Seminar studies, brought together in book form under the title "Through the Glass of Soviet Literature" gives a colorful and immediate idea of Soviet life through a searching examination of Soviet stories, plays, and novels. In all the literary studies, the element of artistic controls is emphasized, and the evidence of belles-lettres is weighed against a rich background knowledge of social, political, economic, and ideological factors in the Soviet Union. In these connections certain tangential studies and reference books deserve to be mentioned, such as Juri Jelagin's "Taming of the Arts," Czeslaw Milosz's "The Captive Mind," H. Lehmann-Haupt's "Art Under a Dictatorship," Gleb Struve's "Soviet Russian Literature, 1917-1950," and Marc Slonim's impressive two-volume study of Russian literature.

Over the last three years the Research Program of the USSR, a part of the East European Fund directed by Professor Philip E. Mosely, has contributed a wealth of information on a large variety of themes connected with the Soviet Union. Book-length studies in English, in the publication of which several university presses have cooperated, have appeared in the series Studies on the USSR and

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some eighty shorter studies, in both English and Russian, are available in the Mimeographed Series of the Research Program on the USSR. These studies are the work of ex-Soviet scholars, often assisted by American experts in the various fields represented, and they add considerably to the fund of our reliable knowledge about the Soviet system. Eleven books have already been published on such different themes as logic and dialectic in the Soviet Union, the place of the northern sea route in Russian economic history before 1917, Soviet peat resources, political controls in the Soviet Army, and the housing problem in the Soviet Union.

It is rather difficult to discern any theoretical constants in the rich variety of research on the Soviet Union published over the past decade. One theory that persists, either directly or indirectly, in much of this writing is the notion that the history of Bolshevism and of the Soviet Union from Lenin to Krushchev may best be understood in terms of an endless and unalterable drive for naked power. This is virtually the sole thesis of W. W. Rostow's interesting study, "The Dynamics of Soviet Society." It is undeniable that a great deal of Soviet history may be explained satisfactorily in terms of a personal dictatorial power drive, but to maintain that the whole explanation lies in the priority of power seems to be a simplification. It is always dangerous to refer the impulses of political leaders to a single source, and however much Marxian determinism may have been transformed into voluntarism by opportunistic Soviet Party chiefs, it is still too early to conclude that basic Marxist-Leninist theory will not continue to guide the fortunes of the Soviet Union.

IN FACT, there has been altogether too little concern with pure theory and intellectual history in our Russian studies over the last ten years

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THE CAUTIOUS MAIDEN *Cecil Saint Laurent* (Crown: $2.50)	Promiscuous Parisienne grilled at book length in abortion case; Insp. Forbin keeps on and on.	Parade of lovers confusing; Q. and A. technique effective in spots (translation by Herma Briffault).	Not for the kiddies.
SUDDEN SQUALL *Jeannette Covert Nolan* (Ives Washburn: $2.75)	Lace White, lady novelist, secludes in Ky., but unasked corpse clutters studio.	Odd characters serve as red herrings; State police normal and pleasant.	Middling.
THE WENCH IS DEAD *Fredric Brown* (Dutton: $2.75)	Chi. sociologist explores LA slums; learns plenty as three fade hard way; cops grounded.	Booze and belles figure heavily in seamyside chronicle; pace good.	Effective.
THE CASE OF THE SUN BATHER'S DIARY *Erle Stanley Gardner* (Morrow: $2.75)	397 G So. Cal. bank loot sunk without trace until convict's daughter busies; P. Mason takes it from there.	Real puzzler, but cast fits formula; court scene gets too much done too soon.	But the lad is still ESG.
THE HOUSE THAT DIED *Josephine Eckert Gill* (Crime Club: $2.75)	Boston blueboods baffled as dowager and companion go West; nice cops, good reporter query survivors.	Urban and suburban atmosphere abundant; pace moderate; ending wee mite tricky.	Placid and pleasant.
HE OUGHT TO BE SHOT *Jean Fleming* (Crime Club: $2.75)	English mother broods over daughter's seduction, takes revolver practice; corpse duly materializes.	Yard enters after halfway mark is reached; tale has a little too much buildup.	Unfast but pleasant.
CIRCUMSTANCES BEYOND CONTROL *Alvin Yudkoff* (Rinehart: $2.75)	NY radio announcer gets into difficulties, including woman trouble; violent complications ensue.	Lavishly overwritten, and much too heavily itemized; could take heavy cutting.	He should beat this.

—SERGEANT CUFF.

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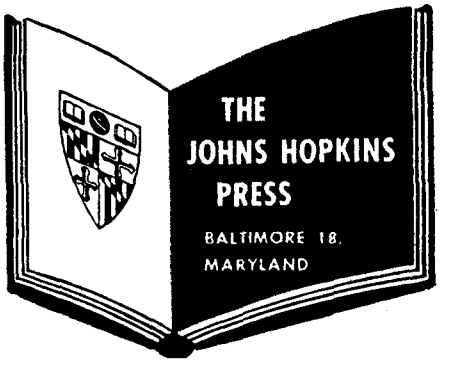

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or at any time previous to this. Yet Western and American historians have long since been aware of the possibilities of explaining much of the theory that determines Soviet practices by a study of the intellectual thought of the Russian past. It is welcome news that a substantial attempt in this direction has finally been made in a Harvard Press book that will appear in the fall and which will be entitled, "Continuity and Change in Russian and Soviet Thought." This large volume is the result of an extensive collaborative effort by a group of experts in the Russian field who have contributed some thirty-two studies on the broad themes of realism and Utopia in Russian economic thought; authoritarianism and democracy; collectivism and individualism; rationality and nonrationality; literature, state, and society; and Russia and the community of nations—messianic views and theory of action. These studies are intended to effect confrontations of various phases of pre- and post-revolutionary Russian and Soviet thought, confrontations which will in turn point up aspects of either continuity or change.

IN THE bulk of this decade of published research (and only a small part of it has been mentioned here), the major concentration has been on the strengths and weaknesses of the Soviet Union, and mostly on the weaknesses. The authors have been more interested in things than in ideas, in the dictionaries—so to speak—of Soviet political and social sciences and culture rather than in the analytical grammars of these fields. Not a little of this approach is part of our American scholarly tradition which places excessive emphasis on fact-finding, compilations, and surveys. The tendency so often is to plunge to the bottom of a spoonful of facts in order to emerge with an explanation of the obvious. Narrow diligence and mechanical modes of thought frequently take the place of speculative wisdom and courageous generalizations.

Perhaps not a little of this timidity has been thrust upon the scholar in the Russian field because of the national postwar climate that has enveloped the whole problem of the Soviet Union. Unconsciously, if not consciously, the scholar has tended to become newspaper-minded in a field where it seems hazardous to reach anything but popularly acceptable conclusions. While rejecting the determinism of Marxism, scholars often appear to fall into the determinism of conventional conformity. However, as already indicated, we have merely reached the end of our first period in the development of scholarly research and publication on the Soviet Union, and yet a great deal that is constructive has been done. Perhaps the next decade may result in a richer, more penetrating, and more mature harvest of works on this most controversial issue of our time—Soviety society.

Books mentioned by Professor Simmons in his article are listed below:

THE LAW OF THE SOVIET STATE. By Andrei Y. Vyshinsky. Translated by Hugh W. Babb. Macmillan. $15.

HISTORY OF THE NATIONAL ECONOMY OF RUSSIA TO THE 1917 REVOLUTION. By Peter I. Lyashchenko. Macmillan. $6.

HISTORY OF EARLY RUSSIAN LITERATURE. By Nikolai K. Gudzy. Translated by Susan Wilbur. Macmillan. $10.

RUSSIAN THINKERS AND EUROPE. By V. V. Zenkovskii. J. W. Edwards, $2.50.

HOW RUSSIA IS RULED. By Merle Fainsold. Harvard University Press. $5.75.

SOVIET POLITICS—THE DILEMMA OF POWER: THE ROLE OF IDEAS IN SOCIAL CHANGE. By Barrington Moore, Jr. Harvard University Press. $6.

TERROR AND PROGRESS—USSR. By Barrington Moore, Jr. Harvard University Press. $4.50.

PUBLIC OPINION IN SOVIET RUSSIA: A STUDY IN MASS PERSUASION. By Alex Inkeles. Harvard University Press. $5.

THE NEW MAN IN SOVIET PSYCHOLOGY. By Raymond A. Bauer. Harvard University Press. $4.

JUSTICE IN RUSSIA: AN INTERPRETATION OF SOVIET LAW. By Harold J. Berman. Harvard Universiy Press. $4.75.

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SOVIET LAW IN ACTION: THE RECOLLECTED CASES OF A SOVIET LAWYER. By Harold J. Berman. Edited by Boris A. Konstantinovsky. Harvard University Press. Paperbound, $1.50.

SOVIET POLITICS IN CHINA, 1917-1924. By Allen S. Whiting. Columbia University Press. $5.

SOVIET NATIONAL INCOME AND PRODUCT IN 1937. By Abram Bergson. Columbia University Press. $3.75.

MANAGEMENT OF THE INDUSTRIAL FIRM IN THE U.S.S.R. By David Granick. Columbia University Press. $5.

SOVIET LITERARY THEORY AND PRACTICE DURING THE FIRST FIVE YEAR PLAN. By Harriet Borland. (King's Crown Press publication) Columbia University Press. $3.50.

THE PROLETARIAN EPISODE IN RUSSIAN LITERATURE, 1928-1932. By Edward J. Brown. Columbia University Press. $4.50.

THROUGH THE GLASS OF SOVIET LITERATURE. By E. J. Simmons. Columbia University Press. $4.50.

TAMING OF THE ARTS. By Juri Jelagin. Translated by Nicholas Wreden. E. P. Dutton. $5.

THE CAPTIVE MIND. By Czeslaw Milosz. Alfred A. Knopf. $3.50.

ART UNDER A DICTATORSHIP. By Helmut Lehmann-Haupt. Oxford University Press. $5.50.

SOVIET RUSSIAN LITERATURE: 1917-1950. By Gleb Struve. University of Oklahoma. $5.

EPIC OF RUSSIAN LITERATURE: FROM ITS ORIGINS THROUGH TOLSTOY. By Marc Slonim. Oxford University Press. $7.50.

MODERN RUSSIAN LITERATURE FROM CHEKHOV TO THE PRESENT. By Marc Slonim. Oxford University Press. $6.80.

THE DYNAMICS OF SOVIET SOCIETY. By W. W. Rostov. W. W. Norton. $3.95.

CONTINUITY AND CHANGE IN RUSSIAN AND SOVIET THOUGHT. (To be published by Harvard University Press in the fall).

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Our Still Unkown Good Neighbors

Continued from page 15

which might be tapped because of their particularly specialized interest in Latin America.

CERTAIN serious up-to-date studies about Latin America are needed at the present time. These fall in the general fields of philosophy and political ideology, international law, art, music, folklore, education, city planning, and in such special fields as natural resources, underdeveloped areas, financial structures, religious problems, Communism, and the middle classes, to name only a few. We also need a multiple-volume history of Latin America, a bibliographical guide to Latin America, and an extensive atlas about Latin America—all of which should be published by university presses with foundation support.

Most university presses do not publish textbooks. On the other hand, commercial presses can and do exercise an influence upon the content and method of Latin American history courses. The textbook editor often has necessary arbitrary rulings which can and do affect the length of textbooks as well as their contents and organization. By many scholars this is considered indeed a most pernicious influence which could be corrected most effectively by the university presses.

Several significant trends in university press publications relating to Latin America should be mentioned here:

At Bloomington, the University of Indiana Press published in October, 1954 the first translated volume in the "Latin American Classics" as a part of the "UNESCO Collection of Representative Works: Latin American Series."

At present Columbia University Press handles the publication, sale, and distribution of six of the United Nations specialized agencies, with many books and pamphlets relating to Latin America. A number of these works are basic scientific studies.

Though interest in compiling and publishing handbooks on Latin America has risen and declined in the past few years, the "Handbook of Latin American Studies" still continues to appear. It is now published by the University of Florida Press. The latest volume is No. 17, for the year 1951, issued in 1954.

IF RECENT surveys of theses and dissertations prepared in colleges and universities in the United States are accurate we may expect in the very near future an increase in the number of studies of great men of Latin America, for theses and dissertation titles seem to supply the key to future press books. In this connection should be mentioned an interesting publication in 1952 by the University of Texas Press entitled "Spanish Language and Literature in the Publications of American Universities: A Bibliography," by Delk and Greer. This is a partial list of books and articles on Spanish and Spanish American language and literature published by university presses in the United States through the year 1949.

At the present time anyone who wishes to keep informed about university press books relating to Latin America should examine the publications of the Association of American University Presses, an organization whose membership includes forty-six university presses. Three of its publications are current. One is entitled "Recent Books from the University Presses in the Field of Social Sciences." The second is "Recent Books from the University Presses in the Field of Humanities" The third is the "Monthly Check-list of Books from American Presses and Affiliated Members."

Recent books on Latin America recommended by Professor Wilgus include:

HANDBOOK OF LATIN AMERICAN STUDIES. Edited by Francisco Aguilera. University of Florida Press. $8.50.

THE SANTANDER REGIME IN GRAN COLOMBIA. By David Bushnell. University of Delaware Press. $5.

SPANISH LANGUAGE AND LITERATURE IN PUBLICATIONS OF AMERICAN UNIVERSITIES. A BIBLIOGRAPHY. By Lois Jo Delk and James Neal Greer. University of Texas Press. $2.50.

URUGUAY, PORTRAIT OF A DEMOCRACY. By Russell H. Fitzgibbons. Rutgers University Press. $2.75.

MAN AND LAND IN PERU. By Thomas R. Ford. University of Florida Press. $4.

THE CROSS AND THE SWORD. By Manuel de Jesús. Translated by Robert Graves. Vol. I in "Latin American Classics" Series. University of Indiana Press. $3.75.

BOLIVIA. LAND, PEOPLE AND INSTITUTIONS. By Olen E. Leonard. Scarecrow Press. $6.

RURAL CUBA. By Lowry Nelson. University of Michigan Press. $3.50.

TOBATÍ: PARAGUAYAN TOWN. By Elman R. and Helen S. Service. University of Chicago Press. $7.

BRAZIL. By T. Lynn Smith. University of Louisana Press. $7.50.

RURAL LIFE IN ARGENTINA. By Carl C. Taylor. University of Louisiana Press, $6.

CASTE IN A PEASANT SOCIETY. By Melvin M. Tumin. Princeton University Press. $5.

PARAGUAY: AN INFORMAL HISTORY. By H. G. Warren. University of Oklahoma Press. $5.

RURAL MEXICO. By Nathan L. Whetten. University of Chicago Press. $10.

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Don't Call It Musicology!

Continued from page 15

altogether, it seems to me. It obfuscates the college curriculum, since it is usual to think of everything on the advanced level as musicology except composition (for which most places give an M.A. but not a Ph.D.). But as I said, *Musikwissenschaft,* which was primarily historical, allowed for esthetics and speculation as ancillary fields only. Using "musicology" as the general equivalent for this broader German term, our scholars today incline even more towards history and mostly forget the subdivisions.

If we must have a word to cover all writing on music, why not the legitimate etymological construction "musicography"? Why should those not in history have to fight for their rights with historians who they never would deny have made a stupendous contribution? Why must every musical discipline other than the historian's be relegated to subsidiary status or depend on his? Why should not each advanced field have its autonomy and its own nomenclature: history or, if you will, historical research, as well as esthetics, acoustics, analysis (as distinguished from grammar, which is called "theory"), and, as a new domain with potentialities I am particularly interested in exploring, "criticism" freed from its journalistic limitations and resembling the New Criticism in literature? Each lends itself to study on a valid academic level, and they may all profit from one another.

Under such conditions a living composer, musical analyst, or inspired critic may be the subject of a dissertation as well as a dead one. Since universities, with their recent contemporary music festivals and opera workshops, have become the proving ground for controversial new artistic issues, rich opportunity is offered for first-hand study. Confinement to well-trodden paths was dissipated when early music became a living experience. Now that this music has been illuminated it remains for contemporary culture, equally neglected by earlier educators, to be further investigated. As I said above, there have been tentative beginnings. Composers are more and more in demand as lecturers, rather than simply as composition teachers. In 1939 Harvard set a precedent by inviting Igor Stravinsky to occupy the Charles Eliot Norton poetry chair. The success of his lectures paved the way for invitations to Paul Hindemith and Aaron Copland in more recent years.

Since the time when Berlioz and Schumann, as critics, expressed themselves so remarkably in words and Wagner wrote his metaphysical tomes composers have been expected to be intelligent verbally. The Harvard lectures bear witness to their success. Each series, published in book form, is a vital source for students who wish to probe the creative mind. There are also a lecture series by Roger Sessions and miscellaneous essays written by Arnold Schoenberg over three decades.

The novelist or poet writes criticism as a matter of course, words being his customary tool. The composer, in doing so, must cope with a medium with which he is not, as an artist, at home. But he has overcome the impediment. In our time criticism and creation have come closer together for him and he functions as the novelist or poet does. The aims of the composer as thinker and the critic have merged. Now that we are no longer content to regard the creative process as an inviolable mystery, we are deeply interested in what the composer has to say. It is symptomatic of this interest that the recent revival of Berlioz, which was both instigated and abetted by Jacques Barzun's substantial book, makes us yearn to read that composer's criticisms, which should be translated.

MUSIC criticism itself was given a boost as an academic subject when Harvard held its symposium in 1946, the results of which were edited for publication by Richard French. A decade from now I hope to report progress within the university curriculum in the most serious phases of this field. Closely allied to criticism as I see it is analysis—not of the textbook formulae, well covered in colleges and conservatories, but of the concrete organism of each given work. Early in the century in Germany Heinrich Schenker laid the foundations for an approach to such analysis. "Structural Hearing" by Felix Salter is a recent attempt at a pedagogy

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based on his methods and a first step towards making Schenker's own writings available in English has been made by publication of his "Harmony."

We have come a long way in the past decade in synthesizing and translating the fruits of European scholarship for the average student. Attention should be drawn in particular to the works of Bukofzer, Strunk and Einstein listed below. But even more remarkable are the number of original scholars on our own campuses today. These men concern themselves with European history, since our own musical heritage has been too thin to engage highly developed minds.

But American music has come of age. Lately we have even had composers worthy of having books written about them during their lifetime, namely, Charles Ives, Copland, Samuel Barber, and William Schuman. The vitality of our current music may soon serve as an incentive to serious musicographers to investigate the forces that led up to it. But whether this comes about or not, it is significant that the intelligent "man in the street" is beginning to take pride in his own country's creativity. It may ironically work in reverse that his pride will oblige scholars and universities of a coming generation to make a more conscientious gesture in the direction of American music.

BOOKS referred to by Professor Berger in his article are listed below.

HISTORICAL ANTHOLOGY OF MUSIC. By Archibald T. Davison and Willi Apel. Two vols. Harvard University Press. $10 each.
MASTERPIECES OF MUSIC BEFORE 1750. By Carl Parrish and John F. Ohl. W. W. Norton. $5.45.
DOMENICO SCARLATTI. By Ralph Kilpatrick. Princeton University Press. $10.
HARVARD DICTIONARY OF MUSIC. By Willi Apel. Harvard University Press. $8.50.
POETICS OF MUSIC IN THE FORM OF SIX LESSONS. By Igor Stravinsky. Harvard University Press. $2.75.
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STYLE AND IDEAS. By Arnold Schoenberg. Philosophical Library. $4.75.
BERLIOZ AND THE ROMANTIC CENTURY. By Jacques Barzun. Little, Brown. Two vols. $18.
MUSIC AND CRITICISM: A Symposium. Edited by Richard French. Harvard University Press. $3.
STRUCTURAL HEARING: Tonal Coherence in Music. By Felix Salxer. Peripole Products. Two vols. $9.35.
MUSIC IN THE BAROQUE ERA. By Manfred Bukofzer. W. W. Norton. $6.75.
STUDIES IN MEDIEVAL AND RENAISSANCE MUSIC. By Manfred Bukofzer. W. W. Norton. $6.75.
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Middle Ages

Continued from page 39

affected human warmth and directness he would wince before the word "connoisseur," encrusted as it has become with pretension. But he is nevertheless a connoisseur, in the best sense of course. In understanding and love, as in knowledge of the actual monuments of which he writes, he is second to none; in his willingness to verbalize feeling or knowledge he stands among the more reluctant in the profession. He would much rather hold the object before you and, with barely perceptible caress of glance or touch, turn it, look at it with you, and, in the end, have you understand from its own visual communication. This, in effect, is what he does through the beautiful plates of the book, carefully selecting successive views and details enabling you to share what he has experienced.

WHOEVER turns the pages of plates cannot fail to grasp the first essentials of the author's purpose. The flavor, quality, and diversity of the great church treasures, their esthetic, spiritual, and material richness, are conveyed with an impact which defies our capacity to articulate in just so few, or even so many, words. These are not the large-scale arts of architecture and statuary, but of cherished objects in ivory, gold, bronze, and enamel, as well as manuscript painting. They are intimate in scale relationship to the human eye and hand yet their attainment of monumentality in formal conception makes pathetically inappropriate our term "minor" for these arts. They are, as Mr. Swarzenski reminds us, major arts and "it is no mere chance that the artistic aims of Romanesque sculpture and painting found their purest expression in these small works." No less is this true of their spiritual purpose since, in the marvelous color of a gem or the untarnishable gleam of gold, the medieval worshiper could perceive, as it were, something of the light divine and the ineffable splendor. Such an interpretation of the materials and qualities of these bookcovers, reliquaries, candelabra, and crosses is not metaphoric but explicitly consequent upon neoplatonic philosophy from Plotinus and Dionysius to the Abbot Suger. Mr. Swarzenski's selection of beautiful details leads us in sympathetically analagous progression from the part to the whole object and its esthetic properties, and from the collected objects to a deeper insight into the most precious arts of northwestern Europe from Carolingian times through the great climaxes in the Romanesque.

The illustrations serve as convincing demonstrations of the stylistic and historical arguments of the text showing how in the Romanesque "each part of a figure or object becomes firmly defined and isolated by sharp lines, and all are welded together into a purely abstract geometrical unity." They are essential to the thesis that Carolingian art of the school of Reims provided a catalytic force in the shaping of the Romanesque.

For anyone who might wish to study the individual works there is a discriminating bibliography, not an overwhelming list but simple entries clearly paralleling the table of illustrations. The subjects, materials, techniques, persons, objects, and locations are made easily accessible through classified indices. Swarzenski's book is both a blessing and a joy. It seems destined for wide success despite the price which, in fact, is surprisingly low for what is offered.

THE STRENGTH OF MODERN TOTALITARIANISM: Whenever, today, a group of men obtains a monopolistic control and exercises that control with a sufficient ruthlessness, for the purpose of perpetuating its own power, and so long as that group retains its internal unity and does not suffer violent interference from outside, popular revolt is simply impossible. In this fact there seems to me to lie the fundamental reality derived from the progress of modern technology. Whether totalitarianism was conceivable apart from the modern technology, I do not know. I have heard it said by well-informed people that all the essential features of Soviet Communism could be observed in certain ancient oriental despotisms. I cannot be a good judge of this, for I know nothing about oriental history. I would be inclined to doubt that this could be wholly true, precisely because of the importance of the technological component in the totalitarian system as we know it today. In any case, so far as the West is concerned totalitarianism does seem to have been something made possible only by the technological developments of the past century and a half, which have operated to enhance enormously the potential scope and intensity of absolute power.

—By George F. Kennan in "Totalitarianism," edited by Carl J. Friedrich (Harvard University Press).

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Basic Science

Continued from page 12

should be emphasized and supported. And small colleges. There are numerous examples of small schools, with unpublicized teachers, that have had a tremendous influence in directing gifted students in science.

The present tendency of project-support or block-grant is usually directed at institutions. Although this method has certain advantages, it fails at the most important level—that is, in dealing with the individual. The outstanding individuals in many instances become the administrators of the projects—directing many "teams" of technicians. But it is the individual that is most important in basic research. He should have complete freedom, choice of subject, choice of work, choice of surroundings, and if he is a teacher-scientist he should have the minimum teaching load and freedom to teach what he wishes. Since most educational institutions are no longer governed by their faculties but by administrators, big businessmen, or an industrial type of research institute, we have now the channeling of research funds through red-tape processing-machines and a stagnation of curricula. Results are the product of technician-scientists with a few scholars. The quality of teaching is bound to suffer, and this will inevitably affect the students. We make a fetish of administration, and these people come to be more respected than scholars.

The vast majority of basic scientific discoveries were made by individual scientists without outside direction or pressure. No teams, no committees, no "crash-programs." Individuals were curious about the unknown. It is impossible to direct or guide an explorer through unknown territory! No one directed Roentgen to discover X-rays. No one told Pasteur to establish a new branch of science—bacteriology. No one suggested to Newton that he discover laws of gravitation. No one told Faraday to make the essential discoveries for a modern electrical age. No one asked Einstein to develop a theory of relativity. No one assigned Darwin to develop the theory of evolution. No one asked Niels Bohr to sketch an atom's structure. It is the essence of the unknown that nobody knows what is to be known there. A basic scientist has to be free to see what he can see, no matter how upsetting or useless it will be.

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Athens

also recommended that this sum be increased gradually at a rate of about $10,000,000 per year for a five-year period. Since 1945 there has been, as we all know, considerable inflation. Despite the tremendous impact that science had in World War II it took Congress five years to pass an act establishing the National Science Foundation. At the present time it has a staff of 113, makeshift offices in the old Cosmos Club, and a piddling budget of $8,000,000. This new and smallest Government agency is scarcely noticed by anybody—yet it may be the answer to our survival as a nation. The NSF act indicates that its purpose is "to develop and encourage the pursuit of a national policy for the promotion of basic research and education in the sciences." In other words, it is possible—even probable—that new, great advances in basic research may affect all of agriculture, medicine, and industry. Thus, the paradoxical situation of an agency concerned with the "impractical" upon which the most "practical" of all things—life—depends.

Some Congressmen have given NSF reasonable and intelligent support, but some have had to be reminded and reconvinced time after time of its value. Congressmen do not differ too much from the rank and file of the average citizen. To support something in science which has no immediate practical application is alien and contrary to popular American thinking. Even many of our technicians, engineers, physicians, and others associated with practical sciences are not aware of the importance of basic research, or that support of it is actually declining in the United States and that our European sources have all but dried up.

The greatest accomplishment of the NSF has been in the area of fact-finding. Other functions of the NSF are to advise the President and Congress on important matters in science (its most important duty), dissemination of scientific information, and the granting of funds for fellowships and for basic research, mainly in colleges and universities. In its fact-finding survey the NSF noted that since 1940 the Government has increased expenditures for all types of research by about twenty-fold to around $2.2 billion in 1953. A large percentage of the increase went to applied engineering and science directed to wartime needs. No matter how pious the administrators and sponsors of research are, the truth of the matter is that the bulk of research today, sponsored by Government and industry, is for military-applied science. The physical sciences received about 95 per cent of the total, the biological sciences about 5 per cent, and a tiny fraction went to the social sciences for statistical research.

The NSF intends to do something about the needs of the neglected sciences. It has already made a survey of the needs of the biological sciences. It plans to follow this same course for the other neglected sciences, such as psychology, pure mathematics, etc. The survey has revealed an urgent need for more pure mathematics in order to allow applied mathematics to grow in the future. The Foundation has also reported in one of its surveys that the number of men and women in this country potentially capable of doing important research is around 35,000. Most of these people have already been drawn into applied research on short-sighted, short-ranged, and almost unbelievable "practical" problems. Sooner or later the NSF will probably have to support science in secondary schools, where the heart of the problem lies, as well as by means of undergraduate scholarships. And here they confront a predicted decline of about 30 per cent of B.S. graduates by 1957, followed by a decline in postgraduate training. (The present Administration believes that

Honey

By Harriet Gray Blackwell

HONEY in the comb is more than honey,
It is the nectar of a million flowers
Which by some alchemy has turned to amber,
Amber that entangles topaz hours.

Honey in the comb is geometric,
Row upon row of perfect hexagons,
Cubicles conserving liquid treasure
Glinting under light like Liliputian suns.

Honey in the comb involves blithe robbers,
The bee, to which it is the stock in trade,
And all the countless people who prefer
This luscious purloined gold to marmalade.

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all basic-research activities should be under the NSF, taking programs out from under the Department of Defense and the Atomic Energy Commission. Such a procedure will limit the total expenditure of basic research and do definite injury to certain programs. Furthermore, it is absolutely essential to have some duplication in basic science and to have several strong competitive centers. This is the way science grows.)

THE average citizen is naturally unaware of our need of basic research. It is difficult for him to understand what basic research is and why it should be supported. He only thinks of "gadgets," and he has been told or sees that America leads the world. In school he has heard of the wonders of practical inventors like Thomas Edison, but he probably had never heard of our own theoretical scientists like Willard Gibbs whose scientific work had much to do with our national greatness.

Still, the national welfare at the present time depends to a vast extent on the progress in science. It seems at the present time that it will take a considerable amount of Government aid in the form of grants, contracts, and fellowships to develop basic research. Now is the time to attempt to improve our situation by encouraging, aiding, and stimulating the production of a few of our own geniuses. We must start by education and attempt to show young people that basic research is far more important to their country, the world, and themselves than the invention or production of new "gadgets"—even though the latter will make them wealthier. There were needed only a few like Darwin, Pasteur, Rutherford, Curie, Einstein, and one or two others to fertilize the applied science underpinning the whole of modern society. How we need more of these scholars today!

In England and Japan we are now being outstripped in certain fields of nuclear physics. What about the Russians? There is good evidence to believe that in certain areas, such as physics and mathematics, the Russians are extremely competent. Furthermore, they seem to be emphasizing basic science. In this country we have a definite lack of understanding and interest in the history of science. History is taught about almost everything but science. But we have an obligation to future generations. If we do not aid in the development of fields of pure research, it will be like destroying our natural resources. Our children will have nothing to build on.

Someone in America must gamble heavily on supporting basic research today!

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(Continued on page 66)

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PERSONALS

(Continued from page 65)

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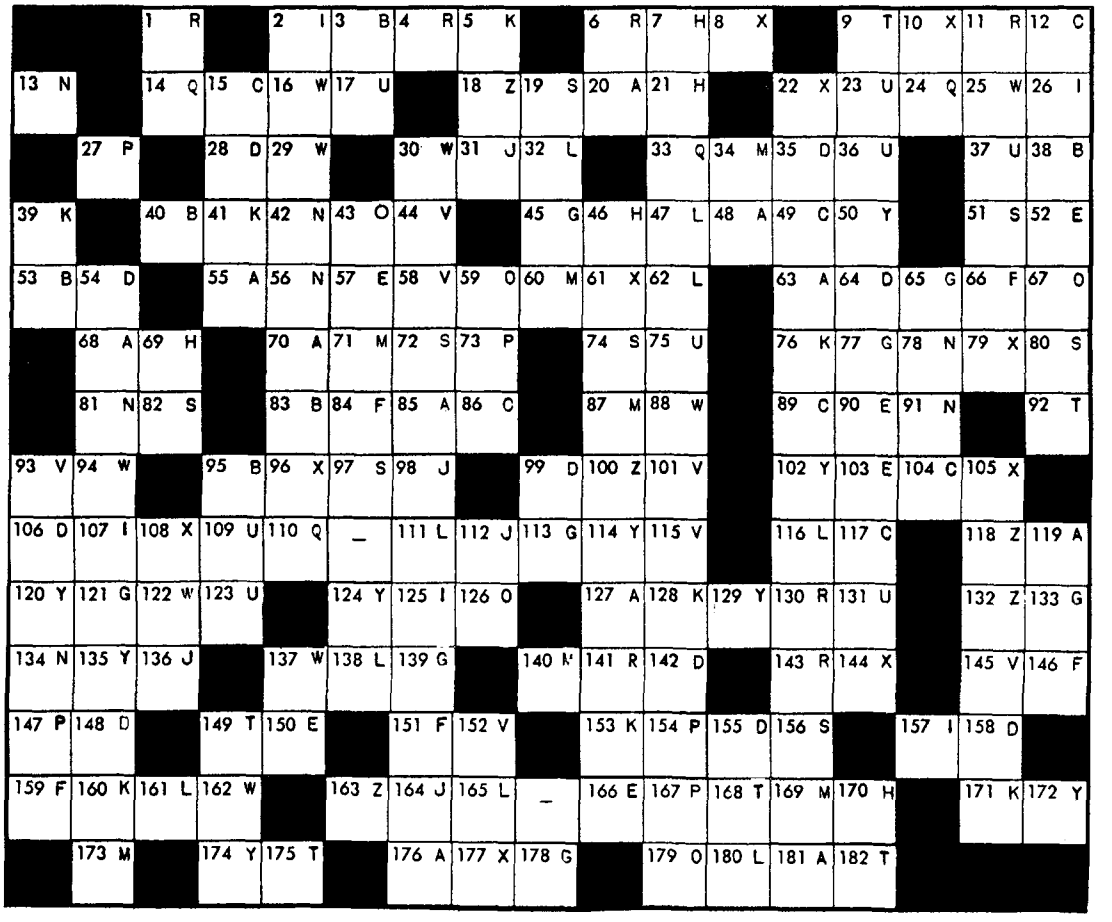
By Doris Nash Wortman

DEFINITIONS	WORDS
A. One versed in the science of speech sounds.	55 68 181 176 119 70 127 85 48 63 20
B. Tricksy.	3 40 95 53 83 38
C. Native to the great mountains of S. America.	15 86 49 117 89 12 104
D. Beginning of the Jewish month (2 wds.).	155 158 142 64 99 35 28 148 54 106
E. Governor of New York State, 1932-42.	57 90 52 166 103 150
F. Place of neglect or oblivion.	66 84 151 159 146
G. Beyond what is manifest or avowed.	113 133 178 65 77 45 139 121
H. Recess.	46 7 170 21 69
I. Followed by Word Z, Ecclesiastes' comment as to where "the race is not" (2 wds.).	2 107 157 125 26
J. Special kind of man's felt or leather slipper.	136 112 98 164 31
K. Waterproof covering used for garments, shelves, floors, etc.	171 41 5 128 160 39 76 153
L. Ben Jonson's word for a factotum (comp.).	111 161 32 116 138 165 180 62 47
M. That "Woman" Wilkie Collins wrote about (2 wds.).	173 34 140 60 169 87 71

DEFINITIONS	WORDS
N. Czech soprano, currently important at the Met.	13 56 42 134 91 81 78
O. Smoothed and soft.	59 67 43 126 179
P. What Cicero wanted in his old age, "cum dignitate."	154 73 27 167 147
Q. Name from Greek mythology given to recent successful guided missile (U.S.).	14 24 33 110
R. Asteroid, "lost" for fifty years, rediscovered 1954.	130 11 6 143 4 1 141
S. What the complete rejector will have (3 wds.).	156 97 74 80 82 72 19 51
T. Wise, solemn, dull.	175 182 9 149 168 92
U. Content of Webster New Int. "Addenda" section (2 wds.).	131 17 37 36 75 23 123 109
V. Judaeo-German.	152 58 115 44 93 101 145
W. Charlie McCarthy's bombastic threat of several years ago (3 wds.).	16 88 162 122 94 25 29 137 30
X. Far regions of the cosmos (2 wds.).	177 108 144 61 96 8 22 10 79 105
Y. A color seen through and modifying another.	120 172 174 50 102 124 135 114 129
Z. See Word I.	163 18 100 132 118



DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it in the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

Solution of last week's Double-Crostic will be found on page 60 of this issue.

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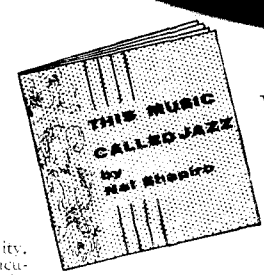

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